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ἀληθεύων ἐν ἀγάπῃ.—Speaking the truth in love.

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Au Courant.

ACCORDING to a good story now going the round in Gloucester, the vexed question of "additional accompaniments" has been definitely set at rest by a lady resident. The lady in question is said to have expressed a decided objection to Mozart's additional accompaniments to Handel's "Messiah," on the ground that "they make the oratorio so much longer."

MR. EDWARDS, of Barnstaple, who composed a clever little work for the last Hereford Festival, has, I learn, in hand an oratorio of half-programme length, for the Chester Festival next year.

THE directors of the Crystal Palace have determined to issue a three-guinea transferable ticket, admitting the holder to a numbered stall for the series of twenty Saturday Concerts, and also including admission to the Palace on the dates of the concerts. Formerly the only serial ticket issued cost two guineas, exclusive of admission (which during the season is 2s. 6d. up to five o'clock). The advantages of this new arrangement are obvious, and will undoubtedly cause a large increase in the number of subscribers to the concerts, which commence on 15th October.

MR. HEINRICH has, I learn, after all declined the offer of the post of director of the Conservatory of Music, Milwaukee. This month he will sail for a vocal recital tour of America; but on his return he will resume his duties as one of the professors of singing at the Royal Academy of Music.

IT might be thought that the most fanatical of Sabbatarians would not object to public performances of sacred music on Sundays. There are, however, still a few ultra-Puritans who hold that recreation, even of an improving and elevating sort, should be sternly suppressed on the day of rest. One such, I am informed, sits upon the Rugby Local Board. The matter which excited his virtuous indignation was the request of a local temperance band to play sacred music at the public recreation ground on Sundays.

HAD he opposed the proposal on the broad ground that the musicians would be pretty sure to murder the music, his hostility might have been pardonable. But he did not even allude to that contingency; he protested against the performance solely and wholly because people would attend it merely for pleasure, and not for devotional purposes, and because the possi-

bility of secular pleasure presented itself, he made broad his phylacteries, and denounced the innocent project with as much fervour as if Lucifer were the originator of music, both sacred and profane.

PROVINCIAL towns "where they sing," and a liberal majority of seaside resorts, are far ahead of London in the healthy encouragement of sacred concerts on Sunday. Take the case of Llandudno, for instance, where for some years past popular music has been under the care of a spirited conductor, well known to London—Jules Rivière. Every Sunday evening, at the Pier Concerts, this artistic veteran arranges a programme selected from such composers as Gounod, Grieg, Handel, and Wagner; and as a finale, at least 3000 people rise to their feet and sing Sir Arthur Sullivan's "Onward, Christian Soldiers!" with surprising effect. In this case the "Devil" is certainly not permitted to "keep all the best tunes to himself," and in the matter of minstrelsy the Salvation Army and big drum are not allowed to have it all their own way at liberal-minded Llandudno.

LONDON will be likely to endorse the spirited policy of Sir Augustus Harris in engaging Jules Rivière as the conductor of the new musical Palace of Varieties that is to succeed the English Opera House. This legitimate successor of Jullien—who, by the way, was his master—has had an extraordinary career. Originally a bandmaster in the French Army, and the conductor of popular concerts in the Jardin d'Hiver, in Paris, Rivière has witnessed three French revolutions. When he came to London he conducted at Cremorne Gardens under T. B. Simpson; was promoted to the lead of the Adelphi Theatre, under Benjamin Webster; from there was advanced to the Alhambra, under Strange, and subsequently succeeded Alfred Mellon at the Covent Garden Promenade Concerts. His beat is as firm as ever, and his style as inspiring. Jules Rivière, now seventy-four, is writing his life and adventures. They ought to be very interesting, for, after a harassing life and much persecution honourably borne, he has come up smiling—and as young as ever.

THE death of Bishop Medley, Metropolitan of Canada, is a loss to the musical and scholastic worlds as well as to the Church of England. The late Bishop's translation of "Job" has thrown new light upon that little understood book, while his anthems and other musical compositions have long found much favour in Canadian-Anglican circles. In fact, no more enthusiastic student of Handel attended the last Handel Festival than the octogenarian Bishop. Dr. Medley was also something of a humorist in his way. A writer in the *Canadian Gazette* who knew him relates, that "the head of a deputation that wished to bring something to his knowledge was so poor a speaker that he could only get as far as, 'My

lord, your lordship is ignorant'—After a pause, the same words again; and for a third time the same words once more, when the Bishop remarked, 'Well, Mr. Archdeacon, we are all agreed on that point; let us take the next.'"

FESTIVAL babyhood is represented this autumn by the meeting which Cardiff has organised with such striking rapidity and boldness. These musical solemnities come into the world after two fashions. Either, like the Festivals at Birmingham and those of the Three Choirs, they start from small beginnings and grow, or, like the Festivals at Leeds and Bristol, they are born fully developed. Cardiff was certain not to follow the first of these precedents. The great and flourishing Welsh town is a giant rejoicing in its strength. It has large views and equally big resources; it is eager for opportunities of distinction, and not inclined to play second fiddle in any band of which it becomes a member. Accordingly, the Cardiff Festival starts, Minerva-like, from the brain of the local and collective Jove, and moves at once into line with the great things of its kind. My own conviction is, that the multiplication of Triennial Festivals should be encouraged by every possible means. Their influence is entirely for good. Periodically they enforce the claims of music, making the art, for a time, the first topic of local discussion; they secure performances of a class not available by any other means; and they afford immense encouragement to the artistic life of the districts in which they are established. A description of the Cardiff Festival will be given in next month's issue.

FOR the Cardiff Festival two days were allotted to full rehearsals under Sir Joseph Barnby. If a similar time for preparation had been allowed at Gloucester, the heart of Mr. Lee Williams would have rejoiced. But so-called "economy" was the motto of the Festival, and although the chorus, which was drawn from various parts of the west of England, had never before met together to sing with the Festival orchestra, all but the novelties were hurried through on a single morning, and the "Redemption," "Elijah," and "Messiah" were not rehearsed at all. This was, of course, grossly unfair both to the music and executants, and in the result there has, it seems, been a falling off in the Festival receipts at some of the performances, although as one of the Shire Hall Concerts was transferred to the Cathedral, there is a net increase in the total attendance of nearly 900 persons. Economy went so far that the offer of a member of the committee to contribute a few analytical notes of the novelties was refused, although the mere printing would have cost but a very few pounds. Nor was it even anybody's business to have the names of the artists printed against the airs in some of the oratorios which they were engaged to sing. There was great talk in the opening sermon of the endeavours which were continually made to

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eliminate "the secular and worldly" features from the Festival; but, nevertheless, the money-grubbing was carried to so fine an art, that the plate was passed round during the actual progress of the music, lest stall-holders who had paid 15s. for their seats should escape without further toll. This thirst for contributions for the charity, it is true, defeated its own object, and the money collected in the clattering plates this year was less than might have been contributed at the church doors.

SIR JOSEPH BARNBY will, after all, take a certain part in the direction of the Leeds Festival, and will conduct Dvorák's "Spectre's Bride." This step has, I learn, been decided upon mainly owing to the nonsensical reports which appeared in one of the London papers as to alleged difficulties between Sir Arthur Sullivan and the Leeds Festival Committee, caused by Sir Joseph's presence at some of the rehearsals. The fact is that Barnby has assisted at rehearsal solely at Sullivan's request, and because the Savoy composer was busy with his new opera. The suggestion of jealousy between the pair was too ridiculous to need any sort of contradiction; but Sir Arthur has nevertheless done a graceful act in inviting his colleague to share in some of the credit of the performances as well as in the hard work of preparation.

SIR ARTHUR has wisely decided that the Leeds choral rehearsals shall conclude on Monday, October 3, and that the choir shall on the Tuesday have a complete rest, in order that they may be perfectly fresh for their duties at the opening of the Festival with "Elijah" on the following morning. The choral rehearsals have, it seems, something to answer for. Since they commenced two lady members of the chorus have got married. A case of juxtaposition, I suppose—the result of the allocation of tenors and sopranos, basses and contraltos. The cause of music is likely to be benefited by these accessions to matrimony.

I HAVE received another manifesto respecting the alleged shortcomings of the Leeds Festival Committee, from the pen of "Musicus." The author has a trenchant style, and some of his criticisms are worthy of attention, or would be if he had the courage of his opinions, and did not veil them under the cloak of anonymity.

DURING his holiday in Germany the Duke of Edinburgh employed himself by composing the music for a libretto by Queen Elizabeth of Roumania. I hope the Queen's opera will be better than her recent melodrama, which was laughed off the stage at Vienna.

THE news that a Cavalier and Roundhead opera is about to be produced at the Savoy, having penetrated into France, *Le Ménestrel* informs its readers that the chief personages of Sir Arthur Sullivan's new piece are members "de l'ordre des Chevaliers de la Tête Ronde." Evidently our contemporary has heard something about "Roundheads" and the calves head feasts of the regicides, but the result is delightful. The "Knights of the Circular Head" can only have held their chapter at the "Round Table."

THAT Sir Arthur Sullivan's new Haddon Hall opera will not be entirely serious may be gathered from the fact that Mr. Denny will act the comic part of a Highlander, who in the course of the work has to dance the "fling." Mr. Denny, who is nothing if not thorough, also proposes to play the bagpipes himself,

instead of depending upon the talents of an artist stationed at the wings; and I learn that the popular comedian has already taken advantage of the absence of his neighbours for their seaside holidays, in order to gain some rudimentary idea of the method of performing upon this more or less melodious instrument. The first performance takes place too late to notice in this issue. The real period of the legend dealt with in "Haddon Hall" is a year or two before the defeat of the Spanish Armada; but Mr. Grundy has post-dated the story so that part of it is enacted towards the end of the Commonwealth, while the *dénouement* occurs in 1660.

IT is stated authoritatively that Signor Lago has taken the Olympic Theatre for a season of Italian Opera, which will begin in October. The announcement will give great pleasure to the musical amateur. Signor Lago has deserved well of the London public, and excellent things may be expected of him. He has introduced to us many novelties in his time, and yet another is to form the first item of his forthcoming enterprise. I am informed that it is under consideration so to arrange the performances as to enable the dwellers in the suburbs who may patronise them to get home at a reasonable hour. It is to be hoped that this idea will be carried into effect. Italian Opera should be placed on a level in this respect with other popular amusements. If theatrical performances can begin and end at convenient hours, why not operatic representations? There is no reason in the world why Italian opera should always appeal mainly to "society." There is a large middle-class public ready to support it, if it be presented to them in acceptable form. One of the conditions of that support is the arrangement as to rational hours, and another is the fixing of moderate prices.

"HANG AMERICA!" Such is the straight verdict of Miss Lottie Collins on the evidence of her experiences of cousinly attentions on the arrival of the *Normannia*. The expression is warmed with the genial glow of first impressions. No more sleeping on deck for the celebrated interpreter of the latest development in music-hall art. She will back to Old England, the home of the free. There will be cruel sickness over this quarantine business in many a Western heart, old and young. But probably Miss Collins will not care for their grief, any more than Governor Flower says he cares for votes, the Democratic or another.

ITALY'S turn to contribute to the lyric performances at the Vienna Musical Exhibition was reached on the 15th ult., Mascagni's opera of "Amico Fritz" being selected for the opening performance. The company, which is under the management of Signor Sozegno, the well-known musical publisher, numbered 142 persons, and included the names of nearly all the most famous Italian singers. Four new operas by four of the youngest Italian composers, namely Mascagni, Leon Cavallo, Mugnone, and Cilea, were given in order to show the present tendency of musical art in Italy. All four composers personally conducted their works.

MASCAGNI is well pleased with the reception which he and his music have obtained from the world in general, and from Viennese in particular. He is frank in his expression of delight, and his lack of self-consciousness does him honour. Apparently he has no exaggerated admiration for his own work. He thinks the vogue of "Cavalleria Rusticana" is due very

much to the fact that it deals tersely with a dramatic subject. Italy, he believes, was tired of the long-winded operas of recent years. No doubt many people like in "Cavalleria Rusticana" the rapidity of the action as well as its continuousness. But primarily, I think, "Cavalleria Rusticana" has caught the ear of the music-loving public because it overflows with melody of the simplest and most catching sort. A great dramatic and musical work it certainly is not. This, perhaps, is not surprising in view of the fact, asserted by Mascagni himself, that the libretto came to him from the author bit by bit, on post-cards!—a fragmentary and desultory arrangement which cannot have proved inspiring to the composer.

MASCAGNI seems to have no fear of the dangers of over-production. A week or two ago he delivered his last revise of the score of "Les Rantzau," which will be produced at the Pergola, Florence, on November 10. Before this time next year he proposes to finish two new operas, respectively bearing the names of "Vestilia" and "Zanetto," and immediately afterwards, according to the *Secolo*, which appears to be in his confidence, he intends to set to work upon a far more important effort—that is to say, a five-act grand opera on the subject of "Nero." He has already accepted the libretto, which is from the joint pens of Signori Menasci and Torgioni-Tazetti. This may possibly hasten the production of Signor Boito's "Nero," which has been announced as practically ready for nearly ten years past.

SPEAKING of the "Cavalleria Rusticana," it seems that a novel performance of Mascagni's opera was given recently by the Carl Rosa Company at Dublin. Mr. Hedmond, the Turiddu, had already sung his solo before the rising of the curtain, when he was suddenly taken ill. A hurried consultation was held while the opera was in full progress, for a physician who was called in refused to allow the Canadian tenor to continue the part. Nothing seemed to be left but to drop the curtain in the middle of the performance, and return the money paid for seats. At this moment, however, the manager perceived Mr. Barton M'Guckin among the audience, and at once pressed him into the service. There was, of course, no time to dress, but Mr. M'Guckin good-naturedly consented to "go on" in the clothes he was wearing. A huge crimson cravat which was provided for him, apparently by way of local colour, only added to the incongruity of the appearance of a gentleman in full evening attire amongst a picturesque crowd of Sicilian merry-makers; but a little humorous Irish criticism was followed by ringing cheers when the cause of the strange spectacle became known.

CONCERNING the late Madame Trebelli, in the evening papers (extraordinary things get into those evening papers!) a wonderful tale was recently told under the signature of Charles O. Clements. The story was that during the Gye-Mapleson amalgamation many years ago, one night the "Barber of Seville" was announced, with the late Madame Trebelli as Rosina.

"Suddenly there came a message that, owing to indisposition, Madame Trebelli could not appear. The management were at their wits' end; it was half-past five in the afternoon, and it would have been a most difficult and thankless thing to substitute another opera at that short notice. In their dilemma, they decided on communication with Madame Adelina Patti. *La Diva* happened to be entertaining a select

party of friends at dinner at her private house; but, hesitating not a moment, she rose from the table, and, without waiting for her carriage and horses, she drove off to the theatre in the first procurable hansom, arriving just in time to assume the fascinating rôle. Never was the great prima donna in grander voice."

Mr. Clements says, "For the truth of this I can vouch, for I was a chorister at Covent Garden at the time." Vouch for it or not, says the *Figaro*, no such incident ever happened, or could have happened, during the Gye-Mapleson amalgamation. That amalgamation was in force only in 1869 and 1870. In 1869, Madame Trebelli did not sing in opera at all, and in 1870 she was a member of the company at the rival house of Drury Lane, while Madame Patti was at Covent Garden.

DID any one compose the music of our National Anthem? Or did it, like Topsy in *Uncle Tom's Cabin*, simply "grow"? Lieutenant-Colonel de Rochas, a distinguished French officer, has been once more investigating the subject, and has come to the conclusion that Henry Carey, author of "Sally in our Alley," is entitled to the honour. There are staunch members of the Merchant Taylors' Company who steadfastly maintain that the anthem was composed by Dr. John Bull, and was sung for the first time under his direction in their stately hall during the magnificent festivities the Guild gave to James I. and his eldest son Henry shortly after the discovery of the Gunpowder Plot.

MUSICIANS, however, deny Dr. Bull's right to this distinction, although in many collections the air is still attributed to the gentleman whose name has become typical of the race. I fear, notwithstanding the Frenchman's support, that Carey's claim is equally debatable. The air of "God save the Queen" is now known over all the world, but its author remains unknown. Lieutenant-Colonel de Rochas rightly attributes the music of "Rule, Britannia" to Dr. Arne, but with strange liberality divides the honour of the words among Thomson, Mallet, and Lord Bolingbroke.

MY Paris correspondent writes: A clock-maker named Chambelland has completed an ingenious timepiece, in the making of which he has spent twenty-five years. Four dials mark London, Paris, Geneva, and Rome time. It chimes and plays nine airs, while forty-two figures of men working at their trade are set in motion. Shoemaker, sweep, butcher, sawyer, joiner, organ-grinder, and flute-player lead off, and others, from the baker who bakes, to the concierge who rings the bell, follow. Four dancers dance a measure, and soldiers file past the French flag, keeping time to the tick-tack of the pendulum. The figures are more lively than those on the town clock on the tower in the market street of Berne.

THE Musical Exhibition at the Royal Aquarium includes novelties in the shape of new instruments, improvements on old ones, and scientific machines for recording the waves of sound. Mr. Gwyllm Crowe directs what is described as a series of "sixty-four hands pianoforte recitals." This, the uninitiated may be informed, is not the same thing as recitals by sixty-four "hands," in the sense of sixty-four performers. There are only thirty-two executants, but that will be ample, I should say. Indeed, executant is the right term to apply. Thirty-two pianoforte players are bound to execute the music they seek to interpret. But ought one to be present at executions?

THIS eccentric display is not altogether a novelty. A few years ago a troupe of Russians visited London, and thought to make a great sensation by performing on a number of pianofortes grouped on the vast platform of the Royal Albert Hall. It was soon seen that the strength of the troupe was more vocal than instrumental, and operatic representations were given by them both in the metropolis and in the provinces. They played Rubinstein's "The Demon" and other works, but the financial issue was the reverse of satisfactory.

MR. MAPLESON, the veteran operatic manager, has had considerable experience of his fellow-creatures, more particularly those making music a profession or a pastime. Not often, however, during his lengthy and active career can such an incident as that about to be recorded have come within his knowledge. Two or three months ago, while in the neighbourhood of Drury Lane, he was relieved of his watch and chain by some one who doubtless wished to possess in this shape a memento of the "colonel." A fortnight since he received a massive chain of gold quartz set in fine gold of elegant design, together with an unsigned note running as follows:—"From the gods of San Francisco, who cannot forget the man who gave musical America its greatest enjoyment in the present generation, and who sympathise with him in his loss in Drury Lane." London managers rarely obtain such practical proof of good temper and generous feeling from "the gods."

SOME time since a paragraph went the rounds to the effect that the Committee of the Royal Academy of Music had resolved to completely rebuild the school. The announcement, it seems, was a trifle premature. It is true that some hope has been expressed that a new school will be built, but no resolution has yet been come to, for the simple reason that the Academy does not possess the necessary funds. It is stated that £50,000 is required for the building, and a short time ago a subscription was talked about. The new building is consequently not likely to be carried out just yet.

DR. VON BÜLOW, it seems, has written a complimentary letter to Verdi, and it therefore is supposed that his break with the Wagner party has now become more complete than ever. Verdi accepts the Doctor's apology with somewhat sly humour. He writes: "You have had fault, and no repentance nor absolution need be spoken of. If your present opinion differs from your former opinion, you have done well to say so. But I should never have complained of either, and very possibly you were right originally." Verdi is an excellent letter-writer. So good, indeed, that he might almost qualify for a statesman dealing with the Eight Hours question.

THE Life of the author of the "Marseillaise," Rouget de Lisle, has just appeared in Paris, and is curious if only because of the side-light it throws on the social life of French revolutionary times. *A propos* of this book, a quaint anecdote is being resuscitated. In 1829 Louis Philippe was being shown round the garrison at Lyons by General de Lisle, the composer's brother. The future King of the French said to him, "How is it, General, that you have not got a better post and a pleasanter command?" "The truth is, your Royal Highness," replied the other, "I am unfortunate enough to possess a young niece, to whom you were yourself once much devoted, and who has always stood

in my way whenever there has been a question of promotion for me." "I loved your niece, General?" cried the Duke, even then noted for the austerity of his conduct; "what is the lady's name?" "The Marseillaise," said Lisle, smiling.

FOR years men of letters have been trying in this country to improve the law of copyright—and certainly with no very marked success. Quite recently the widow of the composer Wagner has attempted the same subject in Austria, and her interest in the improvement has been considerable. Wagner died ten years ago, or at least will have been dead ten years in 1893. Under the copyright law as it exists in Austria, his operas will by that time be free for any one to deal with—at any rate, in Austria.

THE last opera which the composer produced, and which his admirers pronounce to be his masterpiece, has never been performed except at Bayreuth. It has been the central fact of each successive festival. Wagnerians who have wished to hear "Parsifal" could do so at Bayreuth and nowhere else. But under the Austrian law of copyright they will be able to hear the masterpiece at Vienna next year, unless Madame Wagner can get a new law passed in the course of a few months. It is said she has been very much alive to the difficulty she is in, and her last visit to Vienna was mainly with a view to achieve this result.

THE announcement that some of the metropolitan musical clubs, which have been founded so freely within the last few years, are in danger of extinction may be received with mixed feelings. They have probably interfered not a little with legitimate concerts, while their own entertainments have been, for the most part, of no value whatever in an artistic sense. If they reflect the general condition of musical taste at present, our boasted progress is a myth.

THE music of the new "Up the River" ballet, written for the Alhambra by that accomplished maestro, M. Jacobi, will be listened to with enhanced interest by those who are aware that the great proportion of the score was committed to paper on board ship, during M. Jacobi's recent journeys to and from Berlin, whither he betook himself to oversee the production of his ballet "Temptation," at the Apollo Theatre. In recognition of the complete success of that delightful ballet, the directors presented M. Jacobi with a gigantic wreath and an illuminated address, conveying to him their appreciative thanks. "Temptation" is not the last work of the French composer which will be heard in Berlin.

FOR the opening of the new Chicago Exhibition a special Ode has been composed by the well-known American musician, Mr. Chadwick. It is described in the *New York Musical Courier* as follows:—"Mr. Chadwick's music to the 'Columbian Ode' is in three numbers. The first is a short orchestral introduction containing the theme of the finale and chorus, which apostrophises the spirit of freedom. The second number is in lyric form, with solos repeated by the chorus and closing with an animated *tutti*. This number typifies Columbia as the 'lady of hope, lady of joy, and lady of beauty.' The finale begins with an orchestral tone-picture, embodying the words, 'Lo! clan on clan the world's brave nations gather to be one!' The composer has used for this three bands of

trumpets, trombones, and military drums, to be stationed about 200 feet apart in the north, south, and east respectively (*à la* Berlioz). A march tempo beginning with drums alone, the trumpets answering one another, culminates in a grand unison for the chorus at the word 'one.' After a short phrase for the chorus *a capella*, the theme of the hymn,

'Along her blessed shore,
One heart, one song, one dream,
Man shall be free for evermore,
And love shall be supreme,'

breaks in, sung in unison, by children's voices. This is immediately repeated by the full chorus in harmony. Then a short fugue to the words, 'Upraise her banner to the shining sun,' and the work closes with the hymn once more for the full chorus in unison, accompanied by full orchestra and all the extra brass. The music will occupy twenty minutes in performance."

A FRENCH writer expresses the belief that the human voice is gradually descending the scale. High tenors and sky-scraping sopranos are more and more difficult to find, a great misfortune in these times, when the Wagner operas demand such extraordinary vocal efforts. The *San Francisco Chronicle* endeavours to explain the awful consequences of this theory carried to its logical results. It shows how the sopranos will gradually become contraltos; the contraltos tenors, regardless of sex; the tenors baritones, and the baritones basses.

I WOULD the misfortune ended here, but this is by no means all. "When the whole human race is only able to speak in bass tones there will continue to be a depression of the higher of these, until one single dead level is reached, above which the voice will be unable to rise. To this unfortunate voice music in all its forms will long have been impossible. For a while a conversation, whose ghostly solemnity can only be imagined, will be carried on, and then the vocal organs will cease entirely to exist."

A CORRESPONDENT writes that the carriage horses collected every evening at Lucknow, while their owners listened to a military band, learned to distinguish one tune from all others. This tune was "God save the Queen." It is tempting to believe that these animals were so loyal that they applauded by tossing their heads, champing at the bit and stamping, but the secret of their patriotic behaviour was this: "God save the Queen" was always played last, and then the horses went home. They had associated the tune with a return to the manger, and when it was played at an earlier moment of the programme, in order to test them, these horses made ready to depart.

IN his *Reminiscences*, Dr. Spark, the Leeds organist, has unearthed a curious story of a dinner-party given in 1858 in the swell-box of the Leeds Festival organ. The swell-box was the largest then ever manufactured, and it held ten people, J. W. Davison, Henry Smart, and Howard Glover being the life and soul of the company. It is, however, chiefly now interesting to read of the menu, which consisted of a fine salmon, some choice entrées from Gunter's, a haunch of venison, a dozen of champagne, and six bottles of 1834 port. I marvel whether any one could now name ten musicians and critics who would dare to sit down to this awful feast, the wine average at which seems to have amounted to nearly two bottles per head!

THE new Trafalgar Square Theatre—which is not in the Square, by the way, but just off it—had a large, if not exactly a fashionable, audience for the initial performance of the "Wedding Eve." Sir Arthur Sullivan entertained a party of friends in a private box, from which he looked down upon some popular Savoyards in the stalls,—Geraldine Ulmar, accompanied by her husband, Mr. Ivan Caryll, and Mr. George Grossmith, and a host of "the unemployed" of the theatrical profession. Miss Sedohr Rhodes was remarkable for the fairness of her hair, to say nothing of her toilette, among the remarkable number of golden-haired ladies in the stalls. The show of diamonds in the stalls and boxes was as dazzling as a display of fireworks at the Crystal Palace. The dresses on the stage harmonised astonishingly well with the pretty gold and rose tints which prevail in the decoration of the house.

DR. VON BÜLOW will on October 4 inaugurate the new Bechstein Concert Hall in Berlin with a pianoforte recital, which I am informed will include several new works by Brahms. Brahms himself will give a concert there on the following day in association with the Joachim quartet party, and on October 6 Rubinstein will give a pianoforte recital, and will direct a performance of his sextet for wind instruments. The hall will hold 600 people, and it boasts a lobby containing numbered hat-pegs and umbrella-stands corresponding with every numbered seat in the hall—a fact which shows, at any rate in the matter of umbrellas, that the character of the Berliners for honesty stands high.

ACCORDING to *Truth*, the Dean of Bangor forbade the choristers of the Cathedral to sing at the Rhyl Eisteddfod, because one of the conductors there was Dr. Rogers, late organist at Bangor, who was so much worried by Dean Lewis because he had taken part in a concert of sacred music, which was held in a Dissenting chapel, that he resigned the office which he had held for more than twenty years. If the Dean really attempted to boycott Dr. Rogers, as alleged, he has exhibited a most unbecoming spirit of vindictiveness.

THE *Star* states that at the Grand Pavilion, Rhyl, on the 10th ult., some of the members of Mr. De Jong's orchestra refused to play at a concert. Several members ascended the orchestra and gave, amid great laughter, a mimic performance. The fun lasted about a quarter of an hour, large crowds watching the proceedings.

THE Marquis of Bute has described Wales as being stripped in the eighteenth century of the last symbol of its individuality, and entering the valley of the shadow of death. "Some years ago," continued the Marquis, addressing the members of the Eisteddfod at Rhyl, "I happened to pass several days at Cintra, in Portugal, and I was permitted to see the garden of an eminent Portuguese patriot, the late Marshal Duke of Saldanha. I remember that there was in it a monument, the inscription upon which began with some words such as these: 'Oh, love of God, Thou art the true source of the love of fatherland,' and as I have spoken of a nation lying in the valley of the shadow of death, I dare to take from the word of Him from whom all fatherhood, not only in heaven but also upon earth, is named, and by whose providence the earthly fatherland is allotted, the reminder that it is a valley through which by His ordinance a life-giving

wind may blow. Such a wind has passed over Greece. It may be beginning its rise here in Wales."

SIR THEODORE MARTIN reminds us that the Welsh could sing part music which other countries could not sing. Its common people, by a sort of intuition, joined in producing harmonies—not singing in unison, but in producing admirable harmonies. They were distinguished for that centuries ago, and that quality lived in the people still. He often heard workmen passing his house singing what must be impromptu compositions, and that quality seemed to permeate the people.

MR. GLADSTONE at Snowdon gave his testimony to the individuality and musical abilities of the Welsh people. At Mr. Gladstone's special request the crowd sang several Welsh hymns. "I am," said Mr. Gladstone afterwards, "so sorry the hymn has come to an end. I was delighted to hear it, and I wish it had gone on. I should have been much better employed in listening to it than I can possibly be in saying any words to you, and it is not in my power to give such satisfaction by anything I may say, as you have given to me by the pleasure of listening once more to your national Welsh music sung in the national Welsh style. If anybody is accustomed to say, or takes upon himself to say, that the Welsh are no nation at all, but only so many English with names that the English cannot always pronounce—of names, of places at any rate—my answer to them would be, if you want to know whether the Welsh are a substantive historic race go and listen to their music, and if you tell me that in any and every part of England you will find music like that, then I may perhaps listen to you when you tell me that the Welsh are no nation at all, but only so many Englishmen living in a mountainous country. I hope, gentlemen, whatever happens you will not give up the cultivation of that music. It is a great blessing when it is rightly used in the course of life, and contributes much to comfort and happiness, independently of the higher purpose of the edification which it imparts when it is used in the great offices of divine worship."

THE *New York Herald* announces the following:—"Dr. Florence Ziegfeld, President of the International Temple of Music, who has returned after a four months' absence in Europe, is in charge of the arrangements for the concerts, which will begin on May 1, and continue until the close of the Fair. He has already engaged Dr. Hans von Bülow and the Philharmonic Orchestra in Hamburg, composed of sixty musicians. He has also made a contract with Nikita. From Pesth will come Voros Miska's choir, and from Russia will come Naukoff's famous band of singers and dancers. In Paris, Dr. Ziegfeld secured Gillet the composer, and obtained a contract from him to prepare a new piece of music every week during the six months that the Fair will last." More engagements are pending, and will be announced later, but Hans von Bülow and the Philharmonic Orchestra are not engaged.

MR. FREDERICK TARGETT, a well-known conductor in the south-west counties, writes from Southampton disputing the truth of the story concerning Paganini and Malibran in the book, *Gossip of the Century*. He says he knew the demon violinist well, and played flute solos at several of his concerts. Mr. Targett heard his fourth string solos, but Paganini "never on any occasion divested his instrument of the other three strings."

THE *New York World* is responsible for the following paragraph:—"Some of the distinctions of rank which prevail in the Fatherland seem curiously absurd. A son of the great violinist Joachim, a lieutenant in an infantry regiment quartered at Frankfort, was recently removed from the roll of officers at the request of his colonel, because his father took part in a concert at Frankfort. The performance, in the opinion of the colonel, 'was incompatible with the dignity of the German uniform.' German notions about this subject are somewhat different from those held in the United States, where a violinist's son may become the son-in-law of the highest State official, and be honoured for his talents and his parentage alike." If this be true, it only further proves the degrading conditions of German life under the iron despotic rule of the Emperor.

HANDEL's librettist, Dr. Thomas Morell, has so few admirers that any advocacy of his work deserves mention. A correspondent from Bournemouth does not see why exception should be taken to the introduction into the oratorio "Joshua" (given last week at the Gloucester Festival) of the characters Othniel and Achsah. "I always think their little love story forms a pleasing and welcome interlude amidst the somewhat dry topography which precedes and follows it in the Book of Joshua." My correspondent confesses to not having read the words of the oratorio, "so can give no opinion as to their silliness or otherwise." Here is an example of the "poet":—

"O Achsah, form'd for ev'ry chaste delight,
T' inspire the virtuous thought and charm the sight,
Thy presence gilds the variegated scene,
To the green olive adds a brighter green,
White to the lily, blushes to the rose:
With deeper red the rich pomegranate glows;
While fruits their flavour, flow'rs their odours prove,
And here we taste true liberty and love."

Mrs. Clara Whatford.

(PORTRAIT SUPPLEMENT.)

THE opening years of Mrs. Clara Whatford's life were passed in London, where, at the early age of five, under her father's tuition, she commenced her musical studies. As time progressed, the young singer developed a high soprano voice of considerable power and compass, giving promise of a great future career. Her father therefore decided she should be trained for the Italian Opera, and being associated with some of the great masters of the Italian School, he was able to impart to his daughter many valuable traditions.

At the age of sixteen, when working hard for her *debut*, the young artist had the misfortune to lose her mother, which made her decide to choose the concert-room in preference to the stage; and to this decision she has remained faithful, notwithstanding many offers to sing in opera.

After spending some time abroad in completing her vocal studies, she returned to England, and made a special study of oratorios. Mrs. Whatford some few years since took up her residence in Middlesbrough. Her reputation in musical circles in the north of England is considerable, and as a soprano soloist she is in constant request at the concerts given by the various orchestral and choral societies.

As conductor of the Middlesbrough Vocal Society, Mrs. Whatford has received the commendation of Mr. F. H. Cowen for the fine performance given of the "Rose Maiden" under her baton. As a teacher of singing, she has also gained considerable reputation, many of her pupils taking senior honours at the Royal Academy examinations.

Gossip of the Century.

THE above is the attractive title of a book written by the author of *Flemish Interiors*, and recently published by Messrs Ward & Downey. Many entertaining and interesting theatrical and musical anecdotes are given, and the book admirably lends itself to quotation. Of the opera the following may be quoted:—

"The opera house, then, has undergone both a moral and material change. Though still to a certain extent a rendezvous of fashionable company, Society itself is more mixed, and the line of demarcation has been now so often *reculee* that no one can say how much longer it will exist at all. Marriages with the plutocracy have helped the dilution of the *sangre azul*, and not only has the attendance at this once fashionable resort become altogether promiscuous and *in-clusive*, but the entertainment itself has entirely lost its cachet. The structure of the original opera house consisted of boxes only, the privacy of which, regardless of acoustic considerations, was still further secured by the ornamental addition of drapery. There were only two rows of stalls, and the pit, filled with spectators in evening dress, was divided down the middle by a passage known as Pops' Alley. As the several denominations of seats were crowded by distinguished persons, a visitor to the metropolis, whether from his county or from the Continent, was fortunate if conducted thither by one of those convenient fashionable *ciceroni*, who, familiar with their *tout Londres*, could put names to the physiognomies of the 'lions' and 'lionesses' who figured there."

The author writes with discrimination about the renowned Jenny Lind. The nightingale, we are told, had a fresh young voice, "clear and even full in part of its compass, but very unequal, and she sang not always in tune." We are assured that Jenny Lind's movements were the reverse of graceful, that, in fact, her physique was incompatible with grace; that her "complexion was thick, her features thick, her figure thick, her ankles thick"; and then she was always Jenny Lind, for she had not the art of merging her own personality in that of the character she represented.

"Having speedily come to the end of her limited capabilities, Jenny Lind prudently quitted the stage, which she certainly never adorned. She did not 'take' in Paris, and at last had to fall back upon Barnum! Whether the showman included in his travelling menagerie the 'two-headed,' together with the Swedish 'nightingale,' or whether he exhibited them separately, I do not remember; but he sapiently availed himself of Lumley's experience, and by blowing the trumpet sonorously before producing her, succeeded in netting a little fortune even after he had paid her the large sum at which she valued herself. Indeed, Barnum used to say 'he did not think even Tom Thumb had proved a better speculation.'"

Some of the most interesting portions of these volumes deal with musical and theatrical celebrities. Lablache, Malibran, Grisi, Mario, Madame Vestris, Taglioni, the Ellsers, John Parry, Albert Smith, Macklin, Mrs. Siddons, Macready, Kean, Liston, Robson, with a host of others, are described, and have anecdotes told of them. We have no space to refer in detail to the criticisms and comments in which the book abounds; only a few quotations must suffice. Here is an anecdote of Malibran:—

"An amusing anecdote is told of Malibran, which, simple as it may seem beside the grandeur of her professional character, serves to show what a thorough musician she was. She had been asked at a private party to bestow a contribution on the company, and seating herself at the piano, played with solemn force and effect a magnificent march. All were impressed and delighted; then, reversing the same melody, she simply changed the time and the key, and the air assumed an entirely different aspect; proceeding on this principle, gradually it became a jig, and ultimately turned out to be neither more nor less than 'Polly, put the Kettle on,' as she ended by adding the words to the music."

And here is one of Grisi:—

"Grisi, without possessing much sense of humour, often said droll things, and the quaintness of her Italianised English, abounding with literally translated Italian idiom, was amusing, not only to others, but even to herself. However, she, like the others,

took kindly to English customs, and I remember one day in the *foyer des artistes*, during a concert at the Bijou Theatre (when various views were being expressed as to the beverage least pernicious to the voice), all agreed in condemning tea as *détestable*; coffee allowable only if taken *noir*; champagne admissible; and *Madere* only doubtful. Grisi confessed that for her part she was very partial to 'arfan-ari,' and Malibran revealed that in the desert scene in one of Balfe's operas, where she has to drink from a gourd, she always had it filled with . . . bottled stout! In fact, this stimulant seemed absolutely necessary to supply the dash and spirit needed in a *bravura* song, or in any scene requiring energy near the end of a performance. It is known that she once fainted on the stage after singing 'Ah non giunge,' the *finale* to the 'Sonnambula,' just as if she had been the real Amina."

Mario's superstitions are thus alluded to:—

"In private life Mario was as charming as before the public, although quite in a different way. Well educated from his youth, he had always mixed much in the world, whether at courts, or in the camp, or in chosen company; his conversation was bright and humorous, and he had made friends among the most distinguished persons of many nationalities. He and Grisi received with perfect *savoir-vivre*, and always with a geniality which constituted the most winning of welcomes; his remarks were often quaint and original, and it was amusing to lure him into the subject of superstitions, lucky and unlucky days, omens generally, and especially the 'evil eye'—what Italian, especially what southern Italian, does not hold a belief in that? As for the ill-fated number '13' and 'Friday,' both Grisi and he strongly shared the feeling of Dr. Johnson, Byron, Scott, Sheridan, and other great geniuses, and spoke of it as an established and a justifiable conviction. Nothing would induce Mario to undertake or begin anything on a Friday, and neither he nor Grisi would sit down to table if there were thirteen guests. If his frequent attitude, especially while residing in this country, was that of the *dolce far niente*, it must be admitted he smoked most industriously; it may be said that, except when actually on the stage, he was never to be seen without a cigar between his lips; even during the performance, the instant he could escape to the wings he would seize the cigar always held ready for him, and smoke literally till called on again."

Lablache's interview with the King of Naples seems to have been somewhat unfortunate.

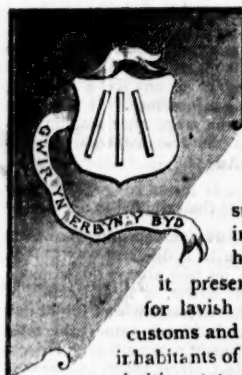
"A droll incident, showing the spontaneity of Lablache's humour, occurred on the occasion of his having been sent for by the King of Naples. Awaiting in the ante-room his turn to be admitted into the royal presence, he perceived a draught in the room, and, fearing the consequences, begged to be allowed to remain covered. A moment or two after he was beckoned by the usher, and forgetting that he wore his hat, took up one he found near him, and with one hat on his head and another in his hand, entered the room in which was his Majesty. The king at once perceived the mistake, and was so mightily amused at it that he received the great basso with a hearty laugh, which so startled the object of it that he soon discovered what had happened, and with his prompt wit exclaimed: 'Sire, your Majesty is quite right, one hat would be already too much for a fellow who has no head.'"

We must conclude, although there are countless other incidents which readily lend themselves to quotation, with the following capital story of Sam Lover:—

"Lover was a genius, and I believe it is not unusual for geniuses to be touchy; but if he was peppery, the provocation given, unless of a very aggravated nature, was, as a rule, soon forgiven. I remember his telling me how, at a ball one night, in a crowded supper-room, happening to espy a friend, he attempted to carry on a conversation with him, notwithstanding the din. The subject of the weather, the temperature of the room, and the character of the assembly having been exhausted, Lover asked him if he had seen his new song, naming the title of it. 'Oh, yes, to be sure,' replied the other, thinking he had caught the name: 'the "Angel Swiss Boy," and a capital song, too, my dear fellow; you never did anything better. Lover was disgusted. He repeated the title in a louder tone, but with no better effect, eliciting the reply, 'Yes, yes, of course—' "The Ancient Sister"—isn't that what I said? Everybody's talking about it, and no wonder—' "Ancient Sister" be—' exclaimed Lover, thoroughly exasperated: "'Ancient Sister," indeed! and, putting his mouth close to his friend's ear, he shouted, 'The Angel's Whisper!' 'Eh! eh!' said the other, hurrying away to hide his confusion, 'that's more like a devil's yell.'"

The Royal National Eisteddfod of Wales.

BY IDRIS MAENGYN.



ENVELOPED in a haze of tradition, mystery, and myth, the origin of the Eisteddfod forms a congenial study to the antiquarian theorist, and the subject of paramount interest to the Welsh historian. To the one it presents boundless scope for lavish speculation as to the customs and manners of the early inhabitants of these islands, and the primitive state of society here. The other traces from it the outlines of national character at a period when British civilisation was in its infancy; he finds in it the germs of that love of intellectual pursuits which has expanded with the roll of ages; and he hears something of the tones of "the grand old masters whose distant footsteps echo through the corridors of time." All the able writers who from time to time assumed the rôle of national chroniclers have recognised the Eisteddfod, and the sentiment of which it is the visible representation, as important factors in the progress of the Welsh people. The records thus furnished take us back to the time of

PRIJDAIN AB AEDD MAUR,

who is said to have lived about a thousand years before the Christian era, and who established the Gorsedd as an institution to perpetuate the works of the poets and musicians. But the first Eisteddfod, properly so called, appears to have been held at varying intervals under the auspices of the Welsh princes, among whom Bleddyn at Cynfyn, and Gruffydd at Cynan, were prominent as patrons and organisers; and the granting of Royal Charters by Edward IV. for the holding of an Eisteddfod at Carmarthen in 1451, and by Queen Elizabeth for a similar festival at Caerwys in 1568. There is, then, ample evidence of a reliable character to prove that the spirit of poesy and music animated the Welshman's nature from the earliest times, and that this spirit found its legitimate channel of expression in

THE GORSEDD AND EISTEDDFOD.

In fact, with some people in the present time the Eisteddfod has little more to recommend it to their consideration than its antiquity; their love of it rests solely on the fact that it is old, and therefore they regard it in the light of a national inheritance, which it is their privilege to protect and to hand down to future generations in its purity and integrity. And this sentiment is by no means an unworthy one. Who should chide us for loving an institution created by the artless genius of our forefathers, which tells of times of Welsh intellectual activity in remote ages, and which links the present with the past of

"An old and haughty nation, proud in arms?"

If, however, the Eisteddfod represented nothing more than the dry bones of antiquated conceit, it would long ago have been relegated to the limbo of ancient history, and its very name would have become obsolete. But it presents

THE LIVING EMBODIMENT OF NATIONAL INSTINCTS

peculiar to our own people; it has been the means of fostering a taste for educational pur-

suits when Welsh colleges and Government grants were unknown; it is the channel into which has flown the cream of a literature of which no Welshman need feel ashamed; its record bears the names of patriots held in high esteem by their countrymen; and it still remains a growing power for the elevation and advancement of the people. The existence in a remarkable degree of native talent for literature and music among the Welsh is now generally admitted, and there is no doubt that the cultivation of these arts has produced on the whole a beneficial effect on the lives and manners of the people. No one who is in the slightest degree conversant with the habits prevalent in the Principality can help being struck with the number of "competitive meetings" held during the year—an institution which is as distinctively Welsh as the Eisteddfod itself; in fact, it is but a miniature Eisteddfod. These meetings flourish on a considerable scale in the larger towns which can boast of a few thousand inhabitants; but they are also held in high repute in the rural districts, whose population is composed of farmers, farm-servants, and rustic artisans scattered over a considerable area.

A CYFARFOD CYSTADLMOL,

held in a country chapel or school-room, attracts competitors and supporters from all the farmhouses and small villages within a radius of several miles; there is hardly a straw-thatched cottage or isolated cabin which has not been the scene of earnest preparation and careful rehearsal in anticipation of the gathering which should pronounce judgment on the literary and musical performances of their respective dwellers; and the enthusiasm which the occasion evokes in the minds of the population—scattered and isolated as it is—can only be realised by those who have witnessed the competitive meeting. The subjects for competition at the meetings are usually announced some months beforehand, and this interval forms the time during which preparation is made by the intending competitors. This preparation necessitates research, reading, and studying; and the honour of being successful, and being hailed as the hero of the hour by his rustic acquaintances, supplies an incentive to such application and mental culture as must naturally result in the intellectual improvement of the competitor. One may be accused of introducing matters of too trivial a nature into discussion on the National Eisteddfod, which has assumed such gigantic proportions in recent years. But the reply is, that

THE COUNTRY COMPETITIVE MEETING

is the product of sentiment identical with that which gave birth to the Royal National Eisteddfod. If the study of the arts of literature and music tends to improve the minds of the labourers and artisans of country villages when their efforts are confined to very narrow limits, it is obvious that the National Eisteddfod must exercise enormous influence for the advancement and elevation of the masses. The number of persons who took active part in the various contests in literature, music, and art in connection with the Rhyl Eisteddfod was over 4000, and although this number included many who had reaped the advantages of a moderate education and fair scholastic training, there can be no doubt that the bulk of the competitors came from the industrial classes—the agricul-

turists, the miners, colliers, and quarrymen, who form the large majority of the population—in fact, the very classes whose first efforts in mental culture are stimulated by the emulative spirit of the competitive meeting. In this way we find that the love of intellectual pursuits permeates the entire population; it

TAKES ITS ROOT IN THE PEOPLE,

and the institution which supplies the means for its development is the creation of the popular mind in the strictest sense of the term. It is, then, a matter of little surprise that the Eisteddfod should impress the modern enlightened spectator by its quaintness and crudeness; he finds it in striking contrast to the systematic, business-like organisation which in these days is applied to nearly all movements aiming at popular instruction. It is not the cut-and-dried scheme of a select body of eminent men, but the spontaneous fruit of the people's genius, the product of their own efforts at mental improvement before collegiate systems or scholastic organisations opened their eyes to more perfect modes of attaining their object. It was the university whose laurels were coveted with keenness and avidity, and which supplied our country with its highest intellectual stimulus for centuries.

The Englishman's treatment of the Eisteddfod, until very recently, supplied a remarkable illustration of the truth of the old Welsh proverb, *Aml bai lle uis cerir*, which means that a man finds many faults in an object which he does not love. Up to a very recent period the English people placed a somewhat low estimate on the character, the disposition, and the attainments of their Cambrian neighbours. The Welshman's language was looked upon as an unpronounceable gibberish, utterly unsuited for the intercourse of intelligent men; his national institutions were regarded as the remnants of barbaric ignorance; and his native peculiarities were considered as unfortunate encumbrances, which impeded his progress in the march of life, and rendered him an object more of pity than of anger. A closer intercourse, however, between the two nations has resulted in a better understanding of each other's disposition; and while it has produced in the mind of the Welshman a greater admiration of English character and life, it has opened the eyes of the Englishman to a truer perception of the Welsh nature, and the Eisteddfod in particular.

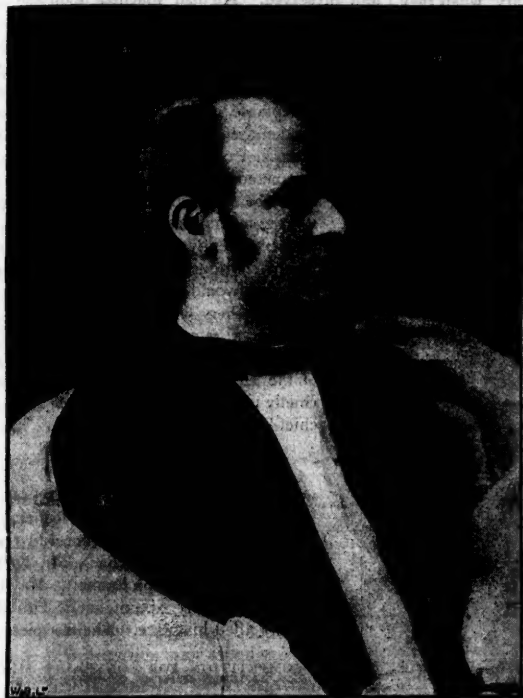
Since the Mold Eisteddfod of 1873,

THE INSTITUTION HAS MADE GIANT PROGRESS.

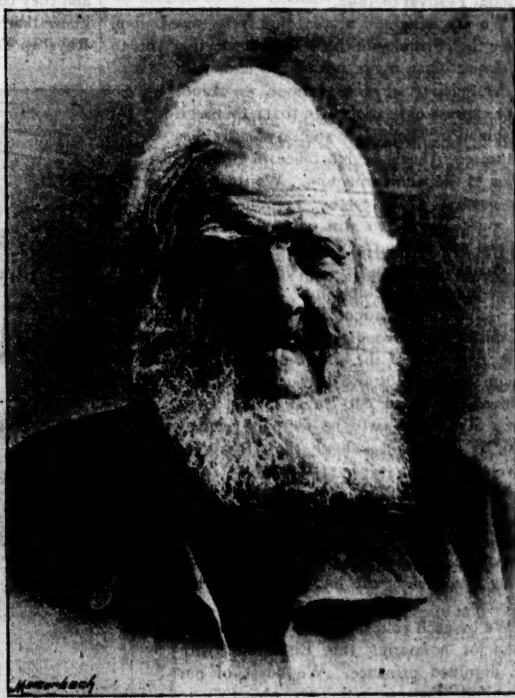
The improved facilities of travel and intercourse between the various parts of the Principality, combined with the increased productiveness of the Welsh press and the use of the Welsh language, have contributed largely to the popularity of the Eisteddfod. From an outlay of a few scores of pounds in prizes for competition, it has become now the habit to offer not only hundreds but even thousands of pounds. Twenty years ago a £50 prize to large choirs was considered a great thing, but now it is nothing uncommon to find choirs of two or three hundred voices travelling from one end of Wales to the other to compete for prizes amounting to £200 or £300. Promoters of Eisteddfodau twenty years ago would stare at the prospect of a total outlay of £1000, but the modern Eisteddfod is scarcely pulled through without an expenditure of £6000 or £7000—an item of considerable importance to the trade of any locality. It is now almost impossible for any but a large and enterprising district to become the home of the National Eisteddfod, for a substantial guarantee of at least £1000 has to be provided at the outset, and preparations have to be set on foot each year upon a scale not inferior to that of the previous one. Hence the growth of the Eisteddfod to its present magnitude.

Royal National Eisteddfod, Rhyl.

FIRST DAY'S PROCEEDINGS.



THE RIGHT REV. THE LORD BISHOP OF ST. ASAPH,
CHAIRMAN, NATIONAL EISTEDDFOD EXECUTIVE COMMITTEE.
From Photo by Elliot & Fry.



YR ARCHDDERWYDD,
CLWYDFARDI.
From Photo by Williams Bros., Rhyl.

THE ROYAL NATIONAL EISTEDDFOD was opened on 6th ult., at Rhyl, this being the first visit of the grand old festival to the Flintshire watering-place. The proceedings throughout were most successfully carried out, and the whole arrangements were excellently conceived and executed.

The proceedings were prefaced by the customary Gorsedd ceremony, which was held in the open air, on one of the lawns in the Palace and Summer Gardens. Shortly before nine o'clock a procession of bards and friendly societies was formed at the Town Hall, and, headed by the Rhyl Prize Band, proceeded along Wellington Road to the rendezvous at the Gardens. There was a good muster of bards, including the Archdderwydd (Archdruid), with whom, as Bard of the Gorsedd, was Hwfa Môn.

THE RITES AND CEREMONIES

of the ancient Gorsedd itself were duly observed. The Archdruid, standing with uncovered head on the centre stone, and holding a sheathed sword upon which touched the hands of a score or more of the bards, asked whether peace prevailed, the trumpet "cornwgwlad" having previously been sounded. An answer in the affirmative was thrice given, and the Gorsedd was therefore declared duly open. The beautiful Gorsedd prayer was then read in an impressive manner by the Rev. Dr. Roberts of Wrexham, the English translation being as follows:—

"Grant, O God, Thy protection;
And in protection, strength;
And in strength, understanding;
And in understanding, knowledge;
And in knowledge, the knowledge of justice;
And in knowledge of justice, the love of it;
And in that love, the love of all existences;
And in the love of all existences, the love of God; God and all
goodness."

After which came some modern penillion singing (composed by Cadvan) to an old Welsh hymn tune by eight singers, two being stationed in each of the four

quarters of the compass—north, south, east, and west.

BARDIC ADDRESSES FOLLOWED

by several of the principal bards, and Hwfa Môn took occasion to make special reference to the presence of the representatives of the press, to whom he paid a compliment for the excellence of their reports of successive Gorsedd and Eisteddfodic proceedings. At this stage, the Very Rev. John Owen, the Dean of St. Asaph and the newly-elected Principal of St. David's College, Lampeter, was escorted by a couple of the bards to the presence of the Archdruid, who invested him with a druidical degree by placing a white ribbon on his right arm, and announcing that henceforward he would be known by the *nom de plume* of Pererwr. Mr. Henry Taylor, town-clerk of Flint, a member of the Society of Antiquarians, and author of the *History of Flintshire*, was next led into the mystic circle, and invested with an "ovate's" degree, the appellation bestowed upon him being "Flintensis." Clwydfardd then proclaimed the Eisteddfod of 1893 at Pontypridd, and Mr. Iwan Jenkins, as representing the committee of the Eisteddfod, briefly addressed the assembly, and announced that prizes to the amount of £2500 are offered. Shortly afterwards the quaint and picturesque proceedings were brought to a close, and the Gorsedd potentates left the charmed circle, which, it may be interesting to observe, was formed of twelve unhewn stones taken from the historic castles and abbeys of Flintshire.

During the ceremony, some penillion singing was exceedingly well rendered by Eos Dâr, accompanied on the harp by Mr. Albert Roberts (Welsh harper), Newtown.

THE FIRST EISTEDDFOD MEETING

commenced at half-past ten o'clock in the morning in the spacious pavilion, situated in the Summer Gardens, which was capable of seating ten thousand

spectators. The building, constructed entirely of wood, was in the form of a Maltese Cross, and appeared to possess sufficient stability to withstand almost any adverse condition of the weather. Light was admitted in plenty through numerous windows in the roofs and sides, while the situation of the platform midway enabled the speakers' voices to be heard by every section of the large gathering. In fact, it was the best pavilion that has ever been put up for the National Eisteddfod.

The interior of

THE PAVILION WAS GAILY DECORATED

with festoons of brightly-coloured flags, together with shields, evergreens, and mottoes. The walls were adorned with the names of departed worthies of Welsh literature and music, a notable addition since the last Eisteddfod being that of the late Eos Morlais, whose melodious voice will never again be heard at the Welsh Olympian. In spite of a smart shower of rain, visitors began to arrive at the pavilion fully an hour before the opening of the proceedings, and gradually the attendance had increased to eight or nine thousand by the time the Lord Mayor of London, the president for the morning, made his appearance on the platform, surrounded by officials and bards and a number of privileged ladies. According to ancient usage, the commencement of the proceedings was proclaimed by "Cornwgwlad," in the shape of a loud bugle-call, after which a selection of music was given by the Rhyl Brass Band. The conductor then called for addresses from the bards, and Hwfa Môn at once responded with a somewhat lengthy effusion, which he delivered in his well-known stentorian voice, to the edification of the large audience.

After this Mr. Lucas Williams sang "Hen wlad y menyf Gwzuon" (Emlyn Evans) as the Eisteddfod song, being very loudly applauded for his magnificent rendering of it.

Mr. Arthur Rowlands then read the Welsh address of welcome to the Lord Mayor, which was formally

presented by the Bishop of St. Asaph. The following is a translation of the address:—

"TO THE RIGHT HON. SIR DAVID EVANS, K.C.M.G.,
LORD MAYOR OF LONDON.

"MY LORD MAYOR,—In the name of the Welsh nation, both in the Principality and throughout the whole world, the Eisteddfod Committee wishes to present you with this address, to congratulate you on taking the chair on this, the opening day of the National Festival of 1892.

"We are delighted at the dignity bestowed upon you by the chief city of the world, in electing you to the highest office in its possession, and, with due deference to all other nations, we cannot fail to express our satisfaction that a thorough Welshman in language and sympathy has been raised to such a high office in the estimation of the whole kingdom. We trust that your success and elevation are an earnest that more Welshmen will occupy the same dignified position in the State.

"We can scarcely express our feeling of satisfaction when taking into consideration your admirable conduct in acknowledging and raising your countrymen in the midst of the great men of the kingdom. You have through this immortalised your name, and the loyal Welshman, Sir David Evans, Lord Mayor of London, will be for ever remembered as one possessed of the 'Spirit of Llewelyn, the last Prince of Wales.'

"We praise her Most Gracious Majesty for recognising your worthiness by presenting your lordship with the most honourable order of St. Michael and St. George, thereby placing you among the highest class of the aristocracy.

"We beseech you, my lord, to accept our thanks for honouring this Eisteddfod with your dignified presence. We boast of our Eisteddfod, because our only object is to support science and art, and to raise the nation in morality, virtue, and knowledge.

"We wish you and yours long life and happiness, and under the blessing of God that you may hereafter receive your reward.—Signed,

"BISHOP OF ST. ASAPH, Chairman.
W. ELVY WILLIAMS, Vice-Chairman.
ARTHUR ROWLANDS,
JOSEPH WILLIAMS, } Secretaries."
J. PIERCE LEWIS,

Appended were the following verses:—

Im' i fyw, dyma y fan,
Gerais uwch aur ac arian,
O un wlad is t'wyniad haul,
Mor ataul fy info eirian!—

IEUAN GLAN GERIONYDD.

MAER dewrwyth ein Cymrodorion—yw ef
Tyfodd o blaid beirddion,—
Ac EVANS, ac faingo kyffon,
Yw TEYRN yr Eisteddfod hon

Yb y RHYL, i'n rheoli,—hwn yw SYR
Gwen sedd ein barddoni,—
Dyrch calon Brython, mewn bri,
Y MAER hael tra mŵr helli.—

HWFA MON.

THE LORD MAYOR,

Sir David Evans, who was received with loud applause, in response, said he was privileged to occupy the chair at their national gathering; and although it was not his intention to detain them at great length, yet, having regard to the fact that there must be many present who were not Welshmen and Welshwomen, and who were not acquainted with the Welsh language, and, possibly, some who might be there for the first time at a national meeting such as that, he thought it would be quite in keeping for him very briefly to refer to the origin of the Eisteddfod, their intellectual and national gathering. A great deal had been written with regard to the Eisteddfod, and a great deal had been spoken of it, and it could not be expected that, after so many centuries, any new phase of the subject could be introduced. To those who were not acquainted with its history, and yet to those who were, it was always, especially to the Welsh, a subject of the greatest interest. Their

National Eisteddfod might be referred to as possessing both an ancient and modern side. He thought that could not be better illustrated than by the meeting in that town that day. The National Eisteddfod was being held for the first time, he believed, in Rhyl—Rhyl, the embodiment of modern development, and the Eisteddfodau, as of yore, the embodiment of ancient culture. He believed it was generally understood and conceded that the first Eisteddfod was held on the banks of the Conway; and they could go to the twelfth century, when they knew that, in the year 1107, under the auspices of Rhys ap Griffith, an Eisteddfod of great importance



SIR JOHN PULESTON.

was held in Cardigan Castle. And again, in 1176, there was another held under the auspices of Rhys ap Griffith at that same castle, upon even a greater scale of magnificence than the one held in 1107. They knew that those meetings were frequently held during the sixteenth and seventeenth centuries, under the patronage of the Earl of Pembroke; and probably the last of any importance was held in 1667, at Beaufort Castle, by Sir Richard Bassett. After that, for a period of at least one hundred and thirty years, *Wales went to sleep*. But, thank goodness! to-day she was alive and awake to the duties of her old traditions. Taliesin, their national bard, many centuries ago gave forth expressions of the hopes and aspirations of a nation—

"Their Lord they will praise,
Their language they will keep,
Their land they will lose,
Except Wild Wales."

Its ancient language was ours still. He should like to dwell on that period of sleep, which had been well described as being the time when Welsh nationality was at its lowest ebb.

THEN CAME THE REVIVAL,

when Wales woke up as a people, and they now read of an Eisteddfod of great importance being held in the town of Carmarthen in 1819. From that time to the present—a period of seventy-three years—their gatherings had been held, without intermission, annually, and there they were that day to give expression to their feelings and sentiments of respect to that which they now hoped, and which, he supposed—nay, he had no doubt—they intended to keep to. He thought he might venture to say that the Eisteddfodau had done more in the direction of national education than anything else, and might he go so far as to say that there was a period of time when it was the only educator, and had done more towards perfecting their language and enlarging their literature than anything

else? So long as they kept to this they would enlist the sympathy of nations, and might rest secure in the sisterhood of the world. When the history of Wales came to be written, as it should be written, by her sons, it would be their pride to record that they had one institution ever national, never political. There was one Society with which he (the Lord Mayor) had the great honour to be associated—the Cymmrodorion Society—which was seeking to form a permanent capital fund, so that the Welsh historical records might be printed and preserved. He had touched upon the ancient and the modern side; but let them see that in all they did they moved with the spirit of the age, and adapted their national gathering to the present age, and in such a form that it would be acceptable and of value to those who succeeded them. Let them come to the Eisteddfodau not only to be amused, but also to be instructed. One should not be separated from the other, remembering that so long as they maintained such lines, so long might they confidently hope that their Eisteddfodau would continue into the distant future, and that they would gain the respect and admiration of others for the share they were taking in such a movement of national life and activity. Throughout the record of the doings of the Eisteddfod, he would confine himself chiefly to the musical items, and a few of the chief literary subjects.

THE MUSICAL ADJUDICATORS

were as follows: Dr. Joseph Parry, Mr. C. F. Lloyd, Mus. Bac., Mr. J. H. Roberts, Mus. Bac., Mr. John Thomas (Pencerdd Gwalia), Mr. D. Jenkins, Mus. Bac., Mr. D. Emlyn Evans, and Mr. Joseph Bennett. Mr. Bennett was unavoidably absent, and Dr. Roland Rogers filled his place. The test piece in the

COMPETITION FOR CONTRALTO SINGERS

was Costa's "Evening Prayer" (Eli). There were thirty-six competitors, of which, at a preliminary contest, four were selected to appear on the Eisteddfod platform. In delivering the adjudications, Dr. Parry said that the judges had been charmed with the competition, and felt sure that those present had also been charmed. 1st. Had a really rich voice, much warmth of expression, good and devotional style, and excellent articulation. 2nd. Voice not so sonorous, being somewhat inanimate as compared with that of the first competitor, whilst it was also expressionless. 3rd. Possessed a full, rich, and sonorous voice, but was not altogether appropriate for a very subdued and pathetic solo, as the test piece was; neither did she display that warmth and expression which were shown in the rendering of the first competitor. 4th. Possessed a very fine, sympathetic voice, had excellent style, and clear enunciation. The adjudicators had been pleased with all the competitors, especially with the first and last; but in consideration of the richness of voice and warmth of expression, they had decided to award the prize to the first singer. This young artist proved to be Miss Elizabeth Dew, of Menai Bridge, sister of Mr. J. H. Dew, the well-known and popular baritone singer, and was invested with the prize (£2).

Miss Jennie Evans, of Rhyl, a rising Welsh soprano, rendered the song "Llancesau'r Eryri" ("The Maids of Snowdonia") in a hearty manner, and was warmly applauded. In the tenor song competition, "Ymson y Cariadlan" ("The Lover's Muse") (W. Davies), for which a prize of £2 was offered, there were thirty-five competitors, Mr. William T. Williams, Maesteg, South Wales, a pupil of Madame Clara Novello Davies, being finally declared the winner. Pianoforte solo competition, prize £2, *Impromptu in A flat*, Op. No. 29 (Chopin), Miss Christire Ratcliffe, Birmingham, the best.

At this point the Lord Mayor left the building.

SIR JOHN PULESTON,

who then took the chair, in a brief address cordially congratulated them on the splendid gathering, and on the progress the old institution was making.

They had had in the chair that day—and he congratulated them on the fact—as their president a Welshman who occupied the first civic seat in the kingdom. Wherever the Welsh people now dwell the old institution of the Welsh Eisteddfod remained, and they knew that in Chicago, where probably the greatest exhibition ever held would take place, there would be also the greatest assemblage of Welshmen ever known. He remembered having the privilege of presiding, many years ago, in the city of Philadelphia, over an audience of 12,000 Welsh people, assembled for a musical festival. That was a great gathering, but the gathering to be held at Chicago would be a greater, and their American friends would have the advantage of enjoying Welsh music and poetry, and of seeing the intensity of Welsh patriotism.

CHILDREN'S CHOIR COMPETITION.

The test pieces were "Ceisiwch yr Arylwydd" (Pedr Alan) and "Woodland Voices" (C. F. Lloyd). First prize, £10; 2nd prize (given by Mr. D. Ffrangcon Davies, M.A.), £3. Six choirs had entered, but only four entered the tournament, viz:—

1. The Carnarvon Juvenile Singers (conductor, Mr. Wm. Jones).
2. The Denbigh Juvenile Choir (conductor, —).
3. The Bethesda Children's Choir (conductor, Mr. J. S. Williams).
4. The Dendraeth Juvenile Choir (conductor, O. Rowland Williams).

Mr. Lloyd, on behalf of the judges, said they were unanimous in their adjudication. The Carnarvon Choir sang in excellent time and also in excellent tune, and their precision was all that could be desired; in fact, in point of precision they set an example to many adult choirs. The Denbigh Choir unfortunately could not sustain the pitch, and finished a whole tone lower than they commenced. With the Bethesda Choir the intonation was not by any means perfect, and instead of getting flat as the Denbigh one did, they got sharp, and finished somewhat sharper than they started. Dendraeth Choir also had a somewhat similar fault, a tendency to sharpen. The adjudicators were unanimous in awarding the first prize of £10 to Carnarvon Choir, and the second prize of £3 they divided between Bethesda and Dendraeth Choirs.

For the prize of £3, 3s., given by Mr. D. Trehearn, of Rhyl, thirteen original tenor songs had been sent in for competition, the best being that by William Statham, Mus. Doc., Ellesmere Port.

PENILLION SINGING.

Interest was centred in the penillion singing competition between Eheddydd Môn, of Llanerchymedd, a veteran adept in that difficult art, and three comparatively young men. The airs played on the harp (Albert Roberts, harpist) as intricate passages from Welsh poems were chanted as it were by the singers, included "Serch Hudol," "Penshaw," and other well-known airs. Eos Dâr, the adjudicator, explained the difficulties attending penillion singing. The art was a very ancient one indeed. The harpist played an air, and the singer, although at liberty to commence his theme wherever he liked, was expected to be in harmony throughout with the instrument, and to end simultaneously therewith. A single word rendered after the last note had been struck by the instrument would cause a singer to be out of the competition. The present contest had been an exceedingly good one throughout, all the singers, with one exception, having given correct renderings. The winner of the prize—one guinea—was Eheddydd Môn, whose proper name is John Williams, an Anglesea shoemaker, who has figured as penillion singer for half a century, and is the great-grandfather of another well-known adept in this singular musical art.

THE WELSH CHORAL COMPETITION.

The most interesting musical competition of the day was that confined to Welsh choirs. The following four choirs had entered:—

1. The Cefnmaur Choral Society.
2. The Madoc Competitive Choir.
3. The Park Hill Choir.
4. Excelsior Choir.

Only the two former named made an appearance.

Test pieces—Requiem, "O, Alar Du" (Alaw Ddu); Glee, "Foreu Teg" (Emlyn Evans). Prize, £50, together with £5 worth of music to the con-

ductor in the first movement, was heard more distinctly, and to a better purpose. Later on, unfortunately, the intonation became faulty, and the effect of this very excellent performance was thereby marred to a certain extent. However, the choir ultimately righted itself, and, all things considered, his co-adjudicators and himself were unanimously of the opinion that, whilst Choir No. 1 was deserving of much praise, the prize was undoubtedly won by the second choir, viz. The Madoc Competitive Choir, conducted by Mr. Bennett Williams.

EVENING CONCERT.

The performance in the evening of Mendelssohn's "Elijah" was attended by an immense audience, whose appreciation of the magnificent rendering of the oratorio was manifested at frequent intervals. The choir was occupied by Mr. W. Elwy Williams, Chairman of the Rhyl Commissioners, who in his introductory observations alluded to the good work the Eisteddfod had been instrumental in accomplishing, and in developing the latent talent of musicians and men of literary ability. He presided in the unavoidable absence of Mr. Samuel Smith, M.P.

The principal artists were Miss Medora Henson, Miss May Edge, Miss Eleanor Rees, Miss J. Ll. Timothy, Mr. Maldwyn Humphreys, Mr. Dan Jones, Mr. Lucas Williams, and Mr. T. Amos Jones. The concerted pieces were rendered by a powerful chorus, consisting chiefly of the Bangor Choral Union, who were assisted by the Penmaenmawr Choral Society and others, while the orchestral portions of the oratorio were in the efficient hands of Mr. De Jong's band. Dr. Roland Rogers wielded the baton with his well-known skill as a conductor, and on making his appearance on the platform was accorded quite an ovation.

In the first portion of the programme the bulk of the solo work devolved upon Miss Henson, Miss Eleanor Rees, and Mr. Lucas Williams, whose renderings of their allotted tasks were greatly admired, particularly Miss Henson's singing of the solo, "What have I to do with thee?" her performance with Mr. Lucas Williams of the difficult duet, "Help me, man of God," and Miss Rees' solos, "Elijah, get thee hence" and "Woe unto them." The choruses were very finely given, the parts being nicely balanced and the voices blending most harmoniously.

In the second part Mr. Maldwyn Humphreys had



MR. FFRANGCON DAVIES. MR. BEN. DAVIES.
MISS ELEANOR REES. MISS MACINTYRE. MISS MAGGIE DAVIES.
MR. LUCAS WILLIAMS. MISS MEDORA HENSON. MR. NORMAN SALMOND.

ductor of the successful choir, given by Messrs. Novello & Co., London.

Mr. Emlyn Evans gave his adjudication as follows:—

No. 1 Choir—

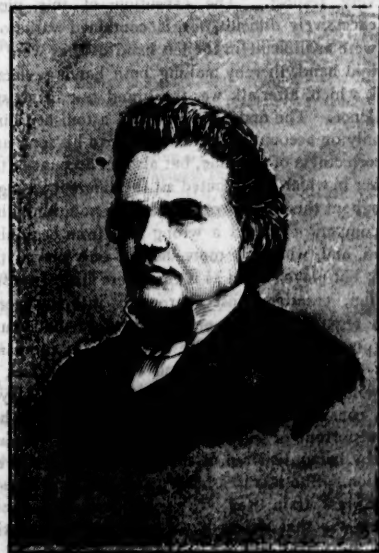
(a) Requiem, "O, Alar Du" (Alaw Ddu). A very good performance, both as to intonation and feeling; but somewhat inclined to be too hurried and "light hearted" for a Requiem.

(b) Glee, "Foreu Teg" (Emlyn Evans). A rather poor beginning, the choir hardly seeming to fairly grasp the piece; it improved, however, as it proceeded, and the quartet was a very fine performance indeed, as regards quality of voices and that sympathy which is so essential to good part-singing. The *appassionato* and the *allegro brillante* movements, however, were too hurried as to tempo, and overdone as to sentiment. There were also one or two instances of incorrect reading, chiefly in the minor (*appassionato*) movement.

No. 2 Choir—

The Glee was sung first by this choir, and with a considerably higher conception of its meaning, and though the blending of the voices was not so good in the quartet, the piece as a whole was very well rendered; melodies more distinct, harmony richer, and the various movements more graphically portrayed than by the first choir.

In the Requiem very considerable depth of feeling and good taste were displayed, the style and tone more devotional, and the time less hurried; thus the chromatic figure, which plays rather an important part



HWFA MON.

more scope for the display of his fine abilities, his recitatives "Man of God," "See, now he sleepeth," and "Then shall the righteous," being rendered in a manner which evoked great enthusiasm.

SECOND DAY'S PROCEEDINGS.

THE Eisteddfodic proceedings commenced shortly before eleven o'clock with bardic addresses in honour of the president (Marquis of Bute), followed with the Eisteddfod song by Mr. David Hughes. Cadvan, the conductor for the day, then called upon the Bishop of St. Asaph to introduce the president.

The Bishop said that, as chairman of the Executive Committee at Rhyl, he desired to most sincerely thank the Marquis of Bute for the kindly interest he had taken in that Eisteddfod. He had attended it from the very commencement, and was that morning going to deliver the presidential address. No one in Wales had followed the Eisteddfod movement with a truer, wider, and more intelligent interest than

THE MARQUIS OF BUTE.

Then the noble Marquis delivered one of the finest orations on Welsh history that was ever uttered from the Eisteddfod platform.

THE HARP COMPETITION: INSTRUMENTAL PROGRESS IN WALES.

An interesting pedal harp competition followed. Two lady performers appearing on the platform dressed in Welsh costume were heartily received. The test piece was Handel's "Harmonious Blacksmith," and the premium was £2. There were four competitors, and all, with one exception, gave really good performances. Mr. John Thomas (Pencerdd Gwalia), the Queen's harpist, in the course of his adjudication said that, with the exception of the performance by a little boy, he considered the competition had been one of the most remarkable that had ever taken place at a Welsh Eisteddfod. It only showed the good the Eisteddfod did, and how it had raised the standard of excellence in every department, especially in that of music, which had advanced, as it were, by bounds. From year to year prizes were offered for harp playing. To those who were old enough to remember what harp playing used to be in former days, they must be as astonished as he was to find that such excellency had been attained by their competitors. He had had the honour to select the piece for competition on the present occasion, and he had made it a point to select one that would severely tax the candidates, and one which would, at the same time, raise the standard of their excellency in every respect. The execution of this piece was excessively difficult, for it contained variations that were as difficult in the left hand as they were in the right hand, thereby making both hands perfectly equal, which, after all, was the grand test of artistic excellence. The first performer had astonished him, not only on account of the excellency of his tone and the correctness of the time, but also on account of the manner in which he executed all the different passages throughout the whole work. He did not think that this competitor played a wrong note from beginning to end, and, what was more, he not only played the notes, but played them as if they were his own composition, entering most thoroughly into the work. With regard to the second competitor, that young lady played excessively well. Her tone, as compared with the first, was weak, and there was a lack of decision in her execution. Nevertheless, she played with considerable taste. The third candidate had the misfortune of starting the melody a little too fast, thereby being deprived of the possibility of good expression. She was in a hurry to get to the end, as if an express train was waiting for her. The consequence was that she went through the passages with great indecision and incorrectness. With regard to the little boy, he felt the greatest compassion for him. Whoever he belonged to, his parents ought to be ashamed of themselves for sending him there in such an imperfect state. It was one of the most elementary performances he had ever heard in an Eisteddfod

—and he could remember a great many years. He thought it was their duty to suppress mediocrity if they could, and only lay stress upon excellency. In those days they came across it very often, thanks to the Eisteddfod. Without hesitation, he awarded the first prize to the first performer. This person proved to be Mr. W. Morgan, Bargoed, South Wales; and the young lady whose performances were so highly

promising future, possessing one of the finest voices.

SIR THEODORE MARTIN ON WELSH MUSIC.

During an interval in the programme, Sir Theodore Martin, who was last year admitted into the bardic fraternity, addressed the gathering, and expressed his sympathy with the work of the Eisteddfod and his love for Wales and its people. He had watched the growth of the Eisteddfod with great interest. He had assisted at a great many local Eisteddfodau, and had seen the improvement going on from year to year in the outlying districts. In fact, he had remarked the same as Mr. John Thomas as regards increased instrumental skill, and at the same time in unexpected places he had heard choral singing that would stand the test of competition with anything that Europe could produce. Centuries ago Wales was celebrated for musical talent, and could sing part music when other nations could not. The common people by a sort of intuition joined in producing the most admirable harmony, without singing in unison. That quality still lived in the people, with the result that at places like Festiniog he had heard performances worthy of the best trained choirs.

Pencerdd Gwalia (the Queen's harpist) gave a fine performance on the harp of the Welsh air "Morfa Rhuddlan," and, in response to a hearty encore, electrified the vast audience with the inspiring strains of the "March of the Men of Harlech."

THE GREAT CHORAL COMPETITION.

So expeditiously and smoothly had the lengthy programme been gone through, that at half-past two everything was in readiness for the chief choral competition, which, of course, was the great event of the day. By this time the huge pavilion was crowded in all parts, standing-room being hardly obtainable, and there must have been between 12,000 and 15,000 people present. When the order was issued for the competing choirs to get in readiness a buzz of excitement pervaded the vast throng, and the excellent order preserved all the morning failed to be maintained.

Ultimately some one in the auditorium struck up "Hen Wlad fy Nhadau," and immediately the whole of the great audience rose to their feet and joined in the singing with the utmost heartiness. The effect was simply grand, and is one that will prove memorable in the annals of the Eisteddfod. It was with difficulty that the audience, fired with a sense of nationalism and patriotism by the inspiring strains of their national anthem, could be induced to desist their singing, nor did they do so until they had repeated the chorus after the last verse at least half a dozen times. This incident appeared to exercise a salutary effect, for immediately afterwards the audience quietened down. The test pieces of the chief choral competition, for which a prize of £200 was offered, were, "Canwn ganad newydd" ("Let us sing together") (Dr. Parry), "Cwsg, filwr, Cwsg" ("Rest, Soldier, Rest") (J. H. Roberts, Mus. Bac.), and "In Sempterna Sæcula" (Rossini). The minimum number of choirs 150, maximum 175. The competing choirs were the Cambrian Choral Society, conducted by Mr. D. O. Parry, and the Dowlais Choral Society, conducted by Mr. Dan Davies. The first to take their positions on the platform was the Birkenhead Choir, who were greeted with a cordial cheer, which was repeated at the conclusion of the rendering of each of the three choruses. A similarly enthusiastic reception was accorded the Dowlais Choir. The adjudicating committee was composed of Dr. Parry, Mr. David Jenkins, Mus. Bac., Mr. John Thomas (Pencerdd Gwalia), Mr. Emlyn Evans, Mr. J. H.



THE MOST NOBLE THE MARQUIS OF BUTE, PRESIDENT, SECOND EISTEDDFOD MEETING.

From Photo by Russell & Sons.

spoken of was Miss Hughes (Telynores Menai), Menai Bridge.

A SPLENDID COMPETITION

resulted from the offer of £2 for the best rendering of the soprano song, "Y Gloch" (W. Davies). There were thirty-eight competitors, three of whom sang in public. Miss Emily Frances of Penarth, South Wales, was adjudicated the winner, the judges specially commending the purity and clearness of her voice, and the lively but not extravagant method of her rendition.

Mr. Emlyn Evans announced the result of the competition for the best setting to music of the hymn, "Lead, kindly light," in which a prize of £5, 5s. was given by Mr. W. Williams, Rhyl. Twenty compositions were received, two of which were of great merit. The best of the two was that by Mr. F. Broome, organist, Bangor.

The test piece in the violin solo competition was De Beriot's "Les Trois Bouquets," the prize being £2. The competition was of a most interesting character. In delivering the adjudication, Mr. C. F. Lloyd, Mus. Bac., suggested that in future prizes should be offered for other instruments, especially wind instruments, so that something might be done in the way of raising orchestral bands, of which they were sadly in want in the Principality. The award was made in favour of Miss C. Radcliffe, Birmingham, who was the prize pianoforte soloist on the previous day.

The prize of £2, offered for the best rendering of the baritone song, "Revenge" (Hatton), attracted no less than fifty-nine competitors. These were weeded down to six at the preliminary contests, the competition between whom afforded much satisfaction to the auditory. The palm was finally awarded to Mr. David Evans, Morriston, a young singer of a very

Roberts, Mus. Bac., Dr. Roland Rogers, and C. F. Lloyd, Mus. Bac.

THE ADJUDICATION: SUCCESS OF THE BIRKENHEAD CHOIR.

Dr. Joseph Parry first delivered the adjudication of himself and colleagues in Welsh. He asked the audience to believe him when he said that they came before them with hearts full of responsibility. But he wished them to understand that the adjudicators were all of the same opinion. There was not the slightest hesitation amongst them as to which was the best choir. The doctor then entered into an elaborate criticism of the performances of both the choirs, and called upon Mr. John Thomas (Pencerdd Gwalia) to deliver the adjudication in English, and to name the winning choir.

MR. JOHN THOMAS

said that the adjudicators had done him the honour of imposing upon him the task of giving them in the English language what Dr. Parry had given them in Welsh. He hardly thought that it would be necessary for him to go into quite so elaborate a criticism as Dr. Parry had done in Welsh. The Welsh were accustomed to hear a very elaborate critical adjudication at all times. But so far as the English were concerned, he thought the matter would be summed up in many fewer words, and he was in hopes to the same purpose. He could not hope to come up to the level of Dr. Parry. In the first place, he had the advantage—and they had the advantage also—of one of the works being his own composition. On the other hand, they had had the great advantage of listening to another exquisite work—that of the second piece, by Mr. Roberts, Mus. Bac. That was, perhaps, the reason why he had been called upon to step in and give an independent opinion as to the merits of the two choirs. In all competitions when they listened to Welsh choirs, the difference could not be very great, for generally they were so wonderfully perfect. Nevertheless, to the critical

artist there were sufficient distinguishing points to be able to decide between their comparative merits. The first choir that day sang remarkably well. There were certain points in their singing which he would touch upon. The first movement was commenced with very great spirit and good quality of tone. If anything, perhaps, the adjudicators felt they had taken the time a little too rapidly at the first, and they themselves seemed to feel this when they came to the florid passages. Nevertheless, taking the movement altogether, it was a very fine performance. The second movement was so exquisitely sung that he did not think he had ever heard a finer specimen of choral singing in his life. He had nothing but praise to give the performers. The exquisite delicacy, the contrasts between the pianissimos and fortissimos, were so striking that even to an experienced artist it almost made the hair stand on one's head. The third movement was sung in very much the same style as the first. It was a spirited performance—perhaps they sang it even better than the first, and they finished grandly. With regard to the second choir (Dowlais, South Wales), they started with a fine quality of tone and steady pace. It appeared, perhaps, that, having listened to the hurried pace of the first choir, they were a little tame; nevertheless, their pace was a very much safer one to take, inasmuch as when they arrived at the florid passages they came out well, every note being finely articulated, which was, after all, better than singing with spirit at the expense of—should he say it?—correctness. Coming to the second movement, he remarked that from the manner in which it was begun, he and his colleagues could tell at once that the choir had not seized the ex-

quisite spirit of the movement as the first choir had done, and he was bound to say they were all of opinion that they kept up that lack of—should he call it?—the other spirit all the way through.

The singing of the first choir in that movement was infinitely superior to that of the second. With regard to the third movement, they certainly sang it with very considerable spirit; but unfortunately the sopranos became very flat at the end, some of the upper notes being not only a shade flat, but actually incorrect, and the adjudicators were inclined to think that all the F's which should have been sharp were



MR. JOHN THOMAS (PENCERDD GWALIA), HARIIST TO HER MAJESTY THE QUEEN.

made natural. This, consequently, very much marred the finish, which was to be regretted, because otherwise the adjudicators had nothing but praise to give. These distinguishing marks made the contest in favour of the first choir. Having regard to the exquisite delicacy of that choir in the second movement, it almost seemed to them that the choir had won the contest before another was heard.

At the close of the foregoing deliverance the successful choir received quite an ovation from the vast audience, and the congratulations of many admirers.

CADVAN.

The Rev. J. Cadvan Davies, known in the Eisteddfod World by the bardic name of "Cadvan," is a Welsh Wesleyan minister, now stationed at Towyn, Merioneth, and he is the hero of many bardic victories in the Welsh Olympia. Cadvan was the conductor of the second day's proceedings of the Eisteddfod, and his stentorian and musical voice, and lively sense of humour, enabled him to do full justice to the position.

EVENING CONCERT.

The second concert was given before a very large and highly enthusiastic audience. Sir G. Osborne Morgan, M.P., was to have presided, but he was unable to be present, and the chair was consequently taken by Mr. J. L. Muspratt, Mayor of Flint. The programme was of a miscellaneous character. The first and principal item in it was a rendering by the Birkenhead Cambrian Choral Society (the prize-winners in the chief choral competition) of Mr. J. H. Roberts' chorus, "Cwag, filwr, Cwag" ("Rest, Soldier, Rest"), one of the test pieces in the afternoon. After the high eulogium passed by the adjudicators

upon the Society's performance of the chorus in the competition, great things were expected from the members. Their singing of the piece was as faultless as before, and roused the audience to such a high pitch of enthusiasm that they clamoured for an encore. The conductor, Mr. Parry, repeatedly bowed his acknowledgments, but the people refused to be satisfied until a portion of the chorus had been repeated. Later on in the evening the Society gave Gounod's "Come unto Him" with exquisite feeling, and evoked loud cries of "Encore!" which were not abated until the call was complied with.

The other artists who took part in the concert, and all of whom sang and played in such a manner as to entirely delight the audience, were—Miss Medora Henson, Miss Maggie Davies, Miss Pattie Hughes, Miss Mary Thomas, Mr. Ben Davies, Mr. D. Ffrangcon Davies, Mr. David Hughes, and Mr. T. Amos Jones; Mr. John Thomas and Mr. Albert Roberts, harpists; Miss Llewela Davies, solo pianist; Eos Dar, Penillion singer; and the Eisteddfod Choir; under the conductorship of Mr. Felix Watkins. The accompanists were—Miss Hughes, Miss Katie Jones, Miss Llewela Davies, Dr. Rogers, Mr. D. Parry, and Mr. Meyrick Roberts.

The playing of Miss Llewela Davies, and the singing of Misses Henson and Maggie Davies, were very well received by the large audience. The different songs by Messrs. Ben Davies, Ffrangcon Davies, and David Hughes were rendered by them in their usual grand styles.

The programme was as follows:—

PART I.

1. Chorus, "Rest, Soldier, Rest" (Encored), J. H. Roberts. Prize Winners, Chief Choral Competition.
2. Song, "Blow, blow, thou winter wind," Tito Mattei. Mr. T. Amos Jones.
3. Solo Piano, Polonaise in A Flat, Chopin. Miss Llewela Davies.
4. Song (Cân Newydd), "Cwm Llewelyn," (Encored). W. Davies.
5. Song, "Forget and Forgive," Wellings. Mr. David Hughes.
6. Fantasia (Harp), "Eolian Sounds" (Encored). John Thomas. Mr. John Thomas.
7. Song, "Come unto Him," Gounod. Prize Winners, Choral Competition.
8. Song, "The Templar's Soliloquy" (Ivanhoe), Sullivan. (Encored). Mr. D. Ffrangcon Davies.
9. Cavatina from "Reine de Saba" (Encored), Gounod. Miss Medora Henson.
10. Penillion Singing (Harp played by A. Roberts). Eos Dar.
11. Recit., "Deeper and deeper still"; Air, "Waft her Angels" (Jephtha) Handel. (Encored). Mr. Ben Davies.
12. Song, "Poor wandering one" (Encored), Sullivan. Miss Maggie Davies.
13. Glee, "Yr Haf," Gwent. Eisteddfod Choir.

PART II.

14. Address, By the President.
15. Air, "I will extol Thee" (Eli), Costa. Miss Pattie Hughes.
16. Duet, "Cruel Perche," Mount. Miss Maggie Davies and Mr. David Hughes.
17. Can (Song), "Cwynfan Prydain," Welsh air. Miss Mary Thomas.
18. Song (New), "He with us Lord" (Invocation), Tito Mattei. Mr. D. Ffrangcon Davies.
19. Air, "Ritama, Vincitor" (Aida), Verdi. Miss Medora Henson.
20. Song, "The Sailor's Grave," Sullivan. Mr. Ben Davies.
21. Can (Song), "Golomen Wen," R. S. Hughes. Miss Pattie Hughes.
22. Song, "I fear no foe," Pinstitch. Mr. David Hughes.
23. Can (Song), "Gwlad fy ngundgaeth," Parry. Mr. Ben Davies.
24. Song (New), "The Miller," Dr. J. Parry. Mr. Ffrangcon Davies.

Finale—"God save the Queen."

THIRD DAY'S PROCEEDINGS.

THE Third Eisteddfod Meeting was attended by a vast and enthusiastic audience, numbering about 12,000, who throughout the sitting (as usual from 10.30 A.M. until 5 P.M.) were kept interested by the various competitions and addresses, aided materially by the genial and masterly conductorship of Cynon-fardd. The presidential chair was during the first portion of the programme occupied by Sir Watkin W. Wynn, Bart., and amongst others present were the Marquis of Bute and the Lord Bishop of St. Asaph.

Mr. Ffrangcon Davies gave most acceptably the Eisteddfod song.

The President, who was warmly received, said:—"I value much the honour of being your president to-day, an honour held by many of my ancestors, and I trust that those who may in the future occupy my position will be found worthy of this honour. The Eisteddfod is a national institution, and it is national because it is historical. To-day the Eisteddfod tells us we are all one—one in the common band of 'Hen Wladfy Nhadau'; one in the common desire to do good service to our land and people, one in the common pride of a common ancestry. Most valuable then is the Eisteddfod as a centre of unity and brotherhood. But the merits of this historic gathering are not only sentimental, they are above all practical. The first step up the ladder is generally the hardest step for struggling genius. How many distinguished Welshmen and Welshwomen owe this first start to the Eisteddfod? If you take vocal and instrumental music, the list of those who won their first distinctions, and with it their first encouragement, at the Eisteddfod, is a long list. Take again literature. Was it not the Eisteddfod that first brought into notice our distinguished countryman, Professor Rhys? An Eisteddfod essay put him on the first rung of the ladder, and to-day he stands in the foremost rank not only of English but of European philologists. It has been the happy lot of the Eisteddfod not only to discover genius, but also to encourage talent and industry. In many broad fields rich harvests invite the energy and enterprise of the youth of Wales. Let the Eisteddfod, still as of old, cheer and spur them on to the work."

THE FIRST COMPETITION

that came on was that of the quartet, "Over the dark blue water," from "Oberon" (Weber), in which a prize of £4 was offered. Three parties out of the eight which competed at the preliminary contest appeared on the platform. The adjudicators awarded the prize to Mr. Henry Davies and party, Cefumawr.

There was only one competitor for the prize of £2 for the best performance of "Per Alan" ("Sweet Richard") on the Welsh triple harp. Mr. John Thomas (Pencerdd Gwalla), harpist to the Queen, in making the award, said he was sure the audience would agree with his opinion, that there was very considerable charm in the ancient form of the national instrument of Wales when played upon in the superior manner they had that day heard; but the initiated could tell how difficult it was to play on that instrument, for every accidental produced had to be played upon an inner row of strings. He could speak from experience in assuring them that they had to undergo a kind of surgical operation to arrive at that. He commenced his own career by competing, when almost a child, on a similar occasion to the present, viz. at Abergavenny. He had the good fortune to win the best out of four triple harps offered on that occasion, though he was by far the youngest of the competitors. It was his success on that occasion which gave the idea to him to be brought up to the musical profession. Therefore, he felt an attachment for the instrument which had introduced him to an art the study of which had been the object of his life. He was delighted with the performance of the competitor, Mr. O. Jones (Telynor Seiriol), Llanerchymedd, Anglesea, and awarded him the prize.

Out of some twenty-four competitors, Miss Bessie Evans, Builth, gave the best rendering of the contralto song, "Rhosyn yr Haf" (W. Davies), and was awarded the prize, viz. £2.

There were thirty-six competitors in the tenor solo (prize £2), "God breaketh the battle," from "Judith," by Dr. Hubert Parry. The prize was awarded to Mr. Thomas Morgan, Bootle, Liverpool.

For the best rendering of the duet for soprano and tenor, "Forsake me not," from Spohr's "Last Judgment," prize £2, Miss Joanna Jenkins, Rhondda



SIR WATKIN W. WYNN, BART.,
PRESIDENT, THIRD EISTEDDFOD MEETING.

Vale, and Mr. Afaulais Lewis, Aberaman, were awarded the prize.

Mr. John Thomas, on behalf of himself, Dr. Parry, and Mr. Emlyn Evans, delivered the adjudication in the competition for string quartet in the performance of the Adagio and Fugue from Haydn's No. 2 set. He said this was a department of music in which all Welsh musicians should take a deep interest, for if there was one department more than another in which the Welsh were deficient it was in the study of orchestral instruments. He thought the time had come when they should not be satisfied with a mere choral performance of a work that had an orchestral accompaniment attached to it. The adjudicators considered the performance of Mr. J. Lloyd Williams' party of Denbigh worthy of the prize.

ORCHESTRAL MUSIC IN WALES.

The prize of £30 offered to the orchestral band giving the best performance of the overture to "Don Giovanni" (Mozart), attracted only one band—the Mold Orchestral Society, conducted by Mr. Horace Lloyd. Mr. C. F. Lloyd, in delivering the adjudication, said he wished to emphasise the desirability of the Eisteddfod Association continuing, despite what appeared to be very unpromising results, to offer prizes for orchestral music. It was very important that this class of music should be cultivated in Wales, inasmuch as Welsh composers, when producing cantatas or oratorios, attached as much importance to the orchestral as to the vocal parts. As to the performance of that day, it would be wrong to say that the orchestra gave a perfect performance, but they thought decidedly that the performance was sufficiently meritorious to deserve the prize.

CHAIRING THE BARD.

At this juncture the principal event of the day, the chairing of the successful bard, took place, the

pavilion being crowded in all parts with a vast audience, who seemed to manifest the utmost expectancy and interest in the event. "The Missionary" was the subject, and in addition to a beautifully carved oak chair, a prize of £20 was offered to the winner. The trumpet call having been sounded by Mr. David Owen, conductor of the Rhyl Brass Band, Eifionydd (secretary to the Gorsedd) called over the muster-roll of the bards, who assembled in a semi-circle around the chair, which was placed in the centre of the platform. The trumpet having been once more sounded, the adjudicators—Watcyn Wyn and Gwynedd—with Hwfa Mon between them, stepped forward. Amid breathless silence Hwfa Mon said that the committee had done him the honour of appointing him as umpire in the event of the two adjudicators failing to agree. In the present instance the adjudicators (Watcyn Wyn and Gwynedd) had been unable to agree, and accordingly two of the odes, out of the eight that had been received, had been sent to him for his decision—viz. those bearing the names of Bengal and Hen Ddosbarth. He remarked that he had read the ode of the former five times over, but before going half through the other he was inclined to feel it was the best. He considered that the composition of "Hen Ddosbarth" displayed the highest poetic genius, and they therefore declared him the winner of the chair prize.

Complying with the request of the conductor, the author of the successful ode stood up in the auditorium, and proved to be the Rev. E. Gurnos Jones, LL.D., "Gurnos," Porth y Cawl, S. Wales. Two of the principal bards then escorted "Gurnos" to the platform amid the strains of "See the Conquering Hero Comes," played by the Rhyl Prize Band. On his arriving in front of the chair, the sword was uplifted, and the customary question thrice asked, "A oes heddwch?" ("Is there peace?"), there being each time a loud vociferous response from the whole of the audience, "Heddwch." Peace having been thus assured, the successful bard was installed into the chair as the "Chair bard of the Royal National Eisteddfod of 1892." The reciting of the "Englynion," in honour of the victor, by the different bards followed, and the ceremony closed with the singing of "Hen Wlad fy Nhadau" (the Welsh national anthem), with fine effect by the entire audience.

MALE VOICE COMPETITION.

Eight out of the ten choirs entered for the choral competition for male voices put in an appearance, and a very spirited contest was the result. The test pieces were "Meib y dôu" ("Sons of the Wave"), (by Mr. Jenkins, Mus. Bac.), and "On the Ramparts" (Saintis); the prize offered being £25. The choirs competing sang in the following order:—(1) Ebbw Vale; (2) Cefumawr; (3) Apollo, Middlesbrough; (4) Treorky; (5) Machynlleth; (6) Walton, Liverpool; (7) Penrhyn; (8) Carnarvon. The contest was a lengthy one, but such was the excellence of the singing, and the untiring appreciation of the audience, that a splendid hearing was accorded to each of the choirs; though the standard of singing was not quite up to what has been heard at bygone Eisteddfodau. As far as could be judged from the applause, the Carnarvon Choir was the favourite with the audience; and their predilection was fully justified by the decision of the adjudicators, announced by Mr. Jenkins, and which was in favour of the Carnarvon Choir. That choir, it was considered, reached a higher standard of excellence than any of the rest, and their performance, coming at the end, revived the waning interest in the lengthy competition. The Middlesbrough Choir was a good second; while the Treorky Choir was commended for the rich quality of their voices. The conductor of the Carnarvon

Choir, Mr. John Williams, was invested with the prize.

THE EVENING CONCERT.

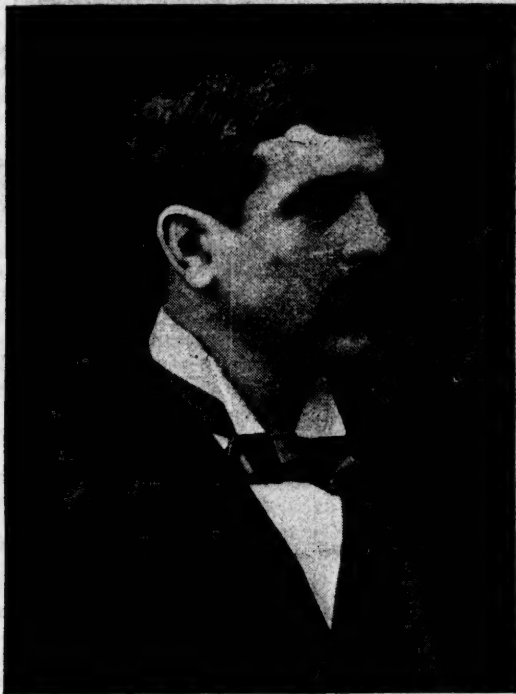
The first performance of Dr. Joseph Parry's new dramatic oratorio, "Saul of Tarsus," was given in the evening, before an enormous throng of from 13,000 to 15,000, whose verdict was most pronounced in its favour. (The president of the evening, Colonel Mainwaring.)

It is not easy to dispute Dr. Parry's claim to be regarded as the foremost of contemporary Welsh composers, and in his latest (which took him three to four years to compose, and which he considers by far

him to "Weep not, for thy sins are forgiven," forms an excellent termination of the first scene.

In the opening of the second scene the dawn of day is described by Narrator, and a company of Jewish women are discovered at the riverside, represented by the sopranos and contraltos of the chorus. The basses afterwards boldly describe the hatred of the Roman guards to Christianity, after which follow various events leading up to the imprisonment of Paul and Silas, and the prayer of the Jewish women for their protection. The prison scene at night comes next, in which Paul and Silas are depicted singing their songs of praise. A

solo work devolved on him. In his excellent rendering of the prayer, "O Lord, Thou art my strength," the enthusiasm of the audience reached so high a pitch that they could have risen *en masse* to glorify God. At the conclusion, Dr. Parry leaned across his desk and cordially shook Mr. Davies by the hand, in recognition of the splendid interpretation he had given of his part. The choruses were performed with remarkable success by the Rhyl Eisteddfod Choir, numbering three hundred voices, the chorus-master being Mr. Felix C. Watkins, while Mr. De Jong's orchestra gave a fine rendering of the instrumental portions of the oratorio, Miss



COLONEL MAINWARING,
PRESIDENT, THIRD EVENING CONCERT.



DR. JOSEPH PARRY,
CONDUCTOR OF THIRD EVENING CONCERT.

the best ever produced by him) oratorio, he lays before us ample proof of the solidity of the foundation upon which his reputation as a creative musician rests. The work is charged with virility and individuality. It has been conceived in dramatic spirit, and has been dramatically wrought out. The varied orchestration offers many striking contrasts. It asserts imaginative force; grace and vigour are its other characteristics. Indeed, Dr. Parry's treatment of the orchestra throughout is masterful. Breadth, variety, boldness, and descriptive power are to be found in the vocal solos and concerted pieces, and notably in the choruses. All these elements are welded together in a structure which is distinguished by homogeneity. The new oratorio, the performance of which was conducted by the composer, is descriptive of scenes in the life of St. Paul. The work is divided into four scenes, respectively laid at Damascus, Philippi, Jerusalem, and Rome. The first scene opens with an instrumental movement illustrative of Saul on his way to Damascus, and his persecution of the Christians is described by Narrator (soprano), which is followed by his being struck blind by the light from heaven—an incident which is very vividly expressed by the instruments. A voice from heaven, "Saul, Saul, why persecutest thou Me?" is rendered in a robust manner by the whole of the male voices of the chorus with full orchestral accompaniment. Saul's questions, "Who art Thou, Lord?" and "Lord, Lord, what wilt Thou have me to do?" are set out in consecutive order, and are followed by the command, sung by twelve tenors and the same number of the basses, to "Arise, and go into the city." The leading of Saul into Damascus is very effectively described in an allegretto passage by Narrator, and the appearance of the angels to Ananias, the priest, is dealt with by the chorus. The restoration of Saul's sight and his subsequent bewilderment, prayer, and conversion are very finely expressed, while his appeal for mercy, rendered with an accompaniment by the chorus of angels, who command

guardian angel, in the person of the soprano, appears to them, and administers consolation. The prisoners' surprise is admirably expressed in the succeeding passages, and the earthquake following the bursting of the prison doors is described, together with the conversion of the gaoler, prisoners, and inhabitants.

The third scene opens with a chorus of pilgrims approaching the Holy City, the night before the feast of Pentecost. Paul's lament as he also approaches the city is written in a strain expressive of great pathos, and contrasts in a marked manner with the chorus of the Roman night-watchmen. The Christians are next depicted within the city walls, singing a morning hymn, in greeting of the "rising sun"—a beautiful chorale, the exquisite devotional rendering of which elicited demonstrative applause from the audience. The scene in the temple is introduced by three blasts of trumpets by the priests, said to be the actual notes blown by the priests at the time, followed by the choruses by Levites and people, which are also said to be the psalms chanted on the occasion. The persecution, the prison, and the conspirators' scenes are successively dealt with, there being introduced into the latter the old Welsh chorale known as "Diniweidrwydd."

The fourth scene at Rome is full of nobly-expressed ideas, which are embodied in Paul's prayer within the prison, with chorus of angels. The scenes at the trial of St. Paul, the verdict and sentence of death, are given with full chorus. In the final movements, Paul's death is most impressively written, the concluding chorus being illustrative of the singing of the guardian angels, martyrs, and glorified saints, and the wafting of St. Paul's soul to heaven.

The principal vocalists were:—Soprano (Narrator, Lydia, an angel, Claudia, and the Maid), Miss Maggie Davies, of the Royal College of Music, who possesses one of the sweetest of voices, and sang with great expression. Tenor (Ananias the priest, Silas, Claudius, Lysius, Timothy, and Nero), Mr. Ben Davies. To hear him sing is to forget time and place, and to be transported into the realms of pure art. Bass (Paul), Mr. Ffrangcon Davies. The bulk of the

Hughes presiding at the organ. The magnificent rendition was received with tremendous applause, and at the conclusion the composer was accorded quite an ovation, the people rising in their places and lustily cheering. The following letter indicates the effect of the performance on the audience. It enclosed a cheque for £35.

The letter read as follows:—

“CHESTER, September 20, 1892.

“DEAR SIR,—Having attended for the first time through a great part of the National Eisteddfod just held at Rhyl, I have been so greatly pleased and interested that it was my desire to help in some way the cause of music. This desire took, however, no definite form until the performance on Thursday night of your very beautiful oratorio, 'Saul of Tarsus.' The pleasure which it gave me was so great that I desire to express my thankfulness for the privilege of having heard it, and my sense of its great worth, in the following manner:—I wish to give a musical scholarship at your South Wales School of Music to the value of 27 guineas; also £3.18s. towards a course of some of the musical lectures at the University College of South Wales and Monmouthshire, Cardiff—viz., to cover one year's free musical tuition. This will amount to £37.5s.; but I give £35, the balance to supply the necessary amount of music which may be required by the scholar. I give it under these conditions:—that the person so benefited should be Welsh by birth, and should be unable to afford the expense of such tuition without this help. And that you should yourself decide who the said person is to be. I enclose cheque for £35. I cannot close without again thanking you for the very great pleasure given to me by the beauty of your oratorio.—I am, yours very truly,

“P.S.—I prefer this scholarship to be either for vocalisation or composition.

“JOS. PARRY, Esq., Mus. Doc. Cantab.”

By bringing to the light new works such as the above at each of the future National Eisteddfodau, the one great aim of our grand old institution will have been attained. Now, I do hope that our Pontypridd friends will bring one new work out, as at Rhyl.

There are numbers of them already waiting to see light. Why not perform the splendid oratorio, "David and Saul," by another excellent composer, Mr. D. Jenkins, Mus. Bac.? I am sure we are as a nation looking forward to something in this way by the Pontypridd Committee.

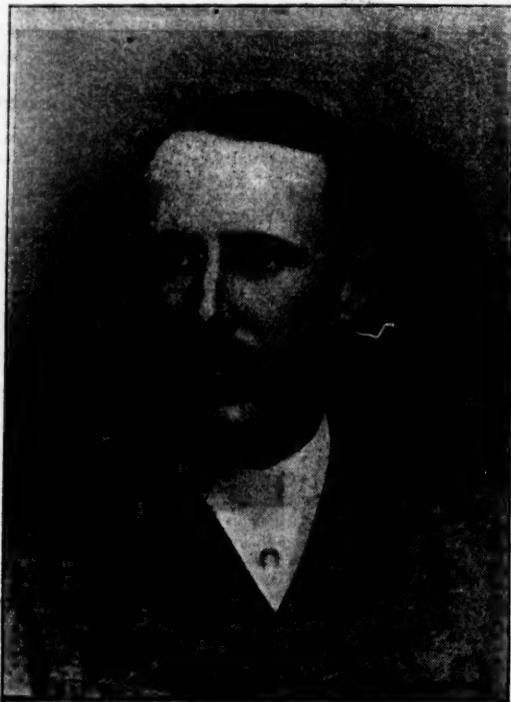
FOURTH DAY'S PROCEEDINGS.

THE president of the day was Lord Mostyn, and when he reached the pavilion, about half-past ten, there was a fairly numerous audience, but it must be borne in mind that this phrase in the case of the National Eisteddfod means perhaps two or three thousand or more. The laws regulating the ceremonial of the Eisteddfod are unalterable, therefore at the outset the customary bardic addresses in honour

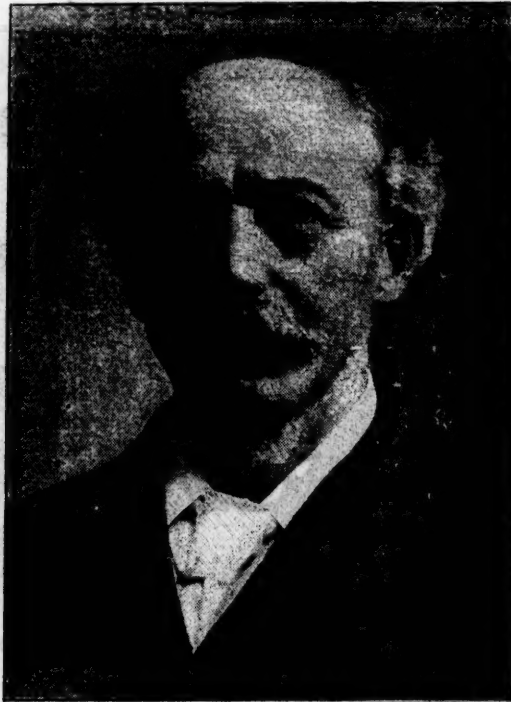
Mus. Bac., Mr. C. Francis Lloyd, Mus. Bac., and Mr. John Thomas (Pencerdd Gwalia).

Mr. John Thomas, the Queen's harpist, said they were indebted to the National Eisteddfod Association for having, in the first place, offered the prize at last year's Eisteddfod for the best libretto based on the legend of "Traeth y Lafan" ("Sands of Lafan"), and in the next place for having given a

He said he had seen five of the competitions out of the seven sent in. The other two were on music, and had been referred to musical authorities for adjudication. This competition was a peculiar one, as the compositions sent in were all of a different kind. The adjudicators condemned two as not being of sufficient original research, whilst they did not consider four of the others of sufficient excellence of their own kind. The two musical competitions he



RIGHT HON. LORD MOSTYN, PRESIDENT, FOURTH EISTEDDFOD MEETING.
From Photo by T. Edge, Llandudno.



MR. DE JONG.

of the president were recited—one of these by the chaired bard Gurnos—and the Eisteddfod song was sung, the singer being Mr. William Evans, and he rendered in fine form "Bedd Llewelyn" (Llewelyn's Grave).

The president, in acknowledging the eulogies of the bards, said that in days of yore the Eisteddfod was held every three years, its primary objects being the cultivation of literature and music and the elevation of the morals of the people. In these days its objects were somewhat similar. The National Eisteddfod was not, as in the days of Good Queen Bess, called by Royal Commission, but it was under the direct patronage of the Prince of Wales, who they had all hoped would have been with them at this time. But they knew the sad calamity that fell upon the Prince and the nation, and which prevented him attending. The Queen had always taken a very great interest in the Eisteddfod, for they knew that before she ascended the throne she attended a congress of bards at Beaumaris, and, like her Tudor ancestors, gave such gatherings her encouragement. Henry VII., Henry VIII., and Elizabeth all issued Royal Commissions for the holding of Eisteddfodau. A silver harp and a silver chair were offered about the middle of the fifteenth century, and the former was won by a Flintshire man and brought to the county, where it remained to the present moment. The silver chair, alas! had been lost in the long lapse of time.

The initial adjudication of the day was that by the Rev. H. Elvet Lewis and Mr. D. Jenkins, Mus. Bac., upon the single libretto in Welsh and English of a cantata based on the legend of "Traeth y Lafan," submitted in response to the offer of the prize of £10 by the National Eisteddfod Association. The adjudicators spoke highly of the suitability of this libretto to musical treatment, and deemed it worthy of the prize, the author proving to be Mr. Bryan, of Aberystwith.

The next item was the adjudication for the best cantata written on the successful libretto, "Traeth y Lafan," prize £20. Adjudicators—Mr. D. Jenkins,

prize of £20 for the best cantata composed to the successful libretto, the object in offering such an important prize being to enrich the musical literature of Wales with works of which they might be proud, and induce their young musicians to exercise their musical talents on the highest branches of their art. Three cantatas had been sent in under the three assumed names of (1) "In te Domini Speravi," (2) "Llef o'r dyfnder," and (3) "Vox Humana." The cantata by No. 3 ("Vox Humana") was the work of a highly accomplished musician, who possessed all the refinements of his art, and whose music breathed the words to which they were wedded. He did not attempt to catch the ear by a merely pretty tune, whether appropriate to the meaning of the words or not, and therefore when a dramatic position presented itself, he proved himself equal to the occasion. There was also in his composition more elevation of style, development of ideas, and more dramatic power than in those of the others, and therefore, whoever he might be, the adjudicators awarded him the prize. The successful competitor subsequently appeared in the person of Mr. D. C. Williams, of Llanwrtyd Wells, a pupil of Dr. Parry, and was loudly cheered.

In the duet for tenor and bass, "Y Morwyr" ("The Sailors"), a large number of competitors entered the arena. Mr. Emlyn Evans, the composer of the duet, in delivering the award, said that "good solo voices were essential in the singing of duets, but it was very important that the voices should combine." The prize of £2 was well won by Messrs. William Thomas and Afaulais Lewis of Aberafon, whose voices were good, as was also the combination, and, above all, they possessed a good mental conception of the musical idea.

An important adjudication was delivered by Professor Rhys in the competition for the prize of £50 of the National Eisteddfod Association for "the best unpublished work of original research in any branch of Welsh literature in English or Welsh."

knew nothing about, but he had the authority of a colleague, who had found them wanting. The two others he had looked over with considerable trouble. One was a dictionary of the Welsh language, containing words as old-fashioned as if they were fresh out of the ark, and the other was a Welsh history, and it might have been a companion to the other exactly. The seventh they considered a work of much merit. It treated on Welsh bibliography from 1801 to 1890. This competition was a most valuable one. They, of course, got about a ton of trash every year; but they had one or two good things, and for the sake of these a competition of this kind ought to be continued. Cadvan announced that the winner was Mr. Charles Ashton, police constable of Dinas Mawddwy, and that he intended shortly going to London to make further researches in order to make his work still more complete. Mr. Ashton was awarded also an important prize at Swansea last year.

In a lull in the adjudications a boy but five years of age, Rhyl Bowen of Rhyl, was brought on the platform, and a violin and bow having been put into his hands, he started playing "La Donna e Mobile," following it with a number of Welsh and Scotch airs, and wound up with "Rule Britannia." This prodigy, whose years recalled the picture of Mozart playing the harpsichord when of the same age, was accompanied on the pianoforte, presumably by his father. His clever performances delighted the people in the pavilion, and as much applause was showered upon him as would have filled the heart of a mature and famous artist with pride and pleasure. Placed on a table where he could be seen, he was "invested" by Mrs. Ralli with a badge of merit, and when that lady kissed him the people's plaudits were renewed. No fewer than fifty-eight competed for the prize of £2 for the rendering of the Bors Song "Y Dymbestl" ("The Storm"), by Mr. R. S. Hughes; the prize was finally awarded to Mr. E. Evans, Morriston.

A prize of £2 was offered to the best pianoforte soloist for a selection from Beethoven. The successful competitor was Miss Grace Roberts, of Liverpool.

CROWNING THE BARD.

Only in a slightly lesser measure is the ceremony of crowning the bard who wins the silver crown inferior in interest and importance to that of the chairing of the bard, and this was performed, in all its picturesque minuteness, in the presence of several thousand persons. For the crown, to which was added a prize of £20, there were six claimants, and the subject of their poems was "St. David." Cadvan and Elis Wyn o Wyrfaï had undertaken the duty of adjudication, and the latter said that the subject was dear to the Cymry throughout the world. All the poems were excellent, and replete with religious and patriotic sentiment. Two were peculiarly superior, and it would be felt, therefore, that the adjudicators had had no easy task. The effect of their decision was, that the crown and £10 went to the Rev. J. J. Roberts (Iolo Caernarfon), Calvinistic Methodist minister, Portmadoc, and £10 to the Rev. Ben Davies, Welsh Independent minister, of Panteg, South Wales. Iolo was then duly crowned "in accordance with the rites of the bards of the Isle of Britain," the director of the function being the Archdruid Clwydfardd.

Upwards of fifty sopranos entered the competition in singing "I will extol Thee," from Costa's "Eli." Miss Emily Frances, Penarth, Cardiff, won the prize, viz. £2.

CHORAL COMPETITION FOR FEMALE VOICES.

Next came the choral competition for female voices, this being a new departure in the annals of the Eisteddfod. The prize was £15, and the test pieces "The Corall'd Caves of Ocean" (H. Smart) and "Although the spring were far away" (H. Engels). The minimum number in each choir was twenty and the maximum thirty. The following five choirs competed:—The Bethesda Female Party, St. Cecilia Lady Vocalists (Rhyl), Birkenhead Gitana Choir, Llanrwst Ladies' Choir, and Holyhead Female Harmonic Society. Mr. J. H. Roberts, Mus. Bac., said they had had quite an interesting competition. He hoped this female choir competition would be continued in future Eisteddfodau. Having entered into an elaborate criticism of the performance of each choir, he said the best choir was the Birkenhead Gitana Choir, the voices of which were beautifully balanced, and their time more satisfactory than that of any of the others. He described their singing as a treat, and awarded them the prize. Miss Maggie Evans (Megan Mon), Birkenhead, the directress of the successful choir, was then presented with the prize.

The Parry Musical Scholarship (confined to Welsh competitors), for tenors under twenty-three years of age, was conferred by the donor upon Mr. S. Morgan, of Bootle, whom he described as a very promising singer. The scholarship entitles the recipient to one year's free tuition of three terms under Dr. Parry, to the value of twenty-seven guineas, and one year's free admission to the musical lectures at the University College of South Wales, to the value of £3, 18s.

The test pieces were:—

- (a) Recit., "Tyrannic Love" (Handel), and
- (b) Air, "Ye Verdant Hills," in tenor key.

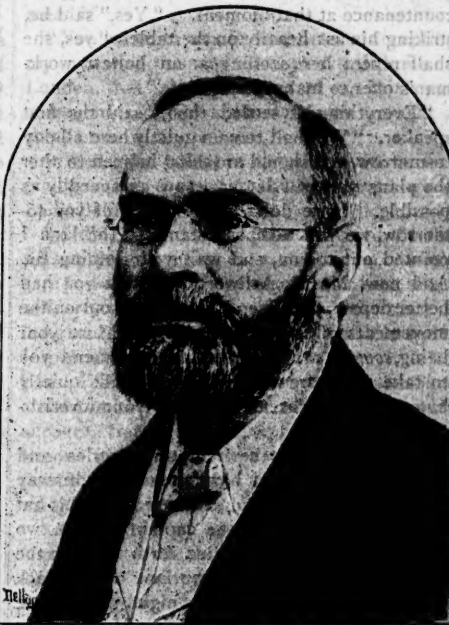
(c) Sight-reading and Theory.

In the adjudication Dr. Parry was assisted by Mr. Ben Davies.

Dr. Parry announced that he intended to offer a similar prize each year, alternating the voice each time.

The closing contest was that between brass bands, the maximum number of each being fixed at twenty-five. Mr. H. Round's arrangement of Handel's "Worthy is the Lamb" and "Amen" (Messiah) formed the test. The prizes were £15, £10, and £5

respectively, and the adjudicators were—Dr. Parry, Mr. C. F. Lloyd, Mus. Bac., Mr. J. H. Roberts, Mus. Bac., and Mr. Emyln Evans. The bands that entered were—Nantlle Vale, Festiniog, Rhyl, Buckley, Royal Oakley, Wrexham Borough, Newtown, Gossage's Soapworks (Widnes), Irwell Bank, Vaynol, Gleam of Sunshine, and Aberdare Temperance. After a long hearing, the adjudicators awarded the first prize to Gossage's, the second to Llan Festiniog, and the third to Newtown. It was singularly and happily appropriate that the National Eisteddfod of 1892 should have terminated with the majestic final chord of Handel's "Amen."



MR. D. JENKINS, MUS. BAC., ADJUDICATOR ON MUSIC.

EVENING CONCERT.

PART I.

1. Glee, "The Corall'd Caves of Ocean," Smart, Successful Female Choir.
2. Song, "Bay of Biscay" (Encored), Davey, Mr. William Evans.
3. Song, "Waiting, Waiting," Millard, Miss Gertrude Hughes.
4. Recit. & Aria, "Rage, thou angry Storm," Benedict, Mr. Lucas Williams.
5. Flute Solo, "German Airs (Encored)," Mr. De Jong.
6. Song, "The Russian Nightingale" (Encored), Miss Evangeline Florence.
7. Song, "I'll sing thee songs of Araby," Clay, Mr. Gordon Fletcher.
8. Song, "The Worker," Gounod, Miss Eleanor Rees.
9. Song, "Revenge, Timotheus cries" (Alexander's Feast), Handel, Mr. Norman Salmond.
10. Song, "Spring Legend," Catford Dick, Miss Patti Hughes.
11. Can (Song), "Gwlad y delys" (Encored), John Henry, Mr. Maldwyn Humphreys.
12. Harp Solo, "The Mandoline" (Encored), J. Thomas, Mr. John Thomas.

PART II.

13. Address, By the President.
14. Chorus, "Yr Ystrum," Dr. Parry, Eisteddfod Choir.
15. Song, "Entreat me not to leave thee," Gounod, Miss Mary Thomson.
16. Aria, "Non pui andria" (Encored), Mozart, Mr. Norman Salmond.
17. Song, "The Songs the Children sing," Meir, (Encored), Miss Eleanor Rees.

18. Song, "Sound an Alarm" (Encored), Handel, Mr. William Evans.
19. Song, "War Song," Miss Evangeline Florence.
20. Serenade, "Under thy Window," Goring Thomas, Mr. Gordon Fletcher.
21. Song, "The Cambrian War Song," Richards, Mr. Lucas Williams.
22. Song, "The Holy City," Adams, Mr. Maldwyn Humphreys.
23. Quartet, "In this hour of softened splendour," Pinuti, Miss Patti Hughes, Miss Mary Thomas, Mr. Maldwyn Humphreys, and Mr. Lucas Williams.

Finale—"God save the Queen."

Dr. Rogers, Mr. D. D. Parry, and Mr. Meyrick Roberts were the accompanists. Misses Mary Thomas, Eleanor Rees, and Messrs. Maldwyn Humphreys, William Evans, and Lucas Williams were greatly admired in their respective songs.

This Eisteddfod Committee can boast having the finest array of artists it could possibly get. Miss Evangeline Florence, who is a soprano singer of rare natural gifts and altogether exceptional attainments, quickened the crowded audience into the warmest enthusiasm. Her execution is of remarkable facility and finish, her shake is perfect and her range phenomenal, while her voice is of a beautiful quality. Between the first and second parts of the concert Mr. J. Herbert Lewis, M.P., gave a brief address.

THE RECEIPTS.

The receipts from various sources during the four days were as follows:—Tuesday morning, £159, 18s. 6d.; evening, £180, 5s. Wednesday morning, £533, 15s. 2d.; evening, £385, 7s. 5d. Thursday morning, £423, 12s. 3d.; evening, £560, 8s. 3d. Friday morning, £263, 10s. 6d.; evening (about) £400; fine art gallery, £75; season tickets, £371,—total, £3372, 17s. 1d. In addition to the foregoing about £700 has been received in subscriptions, and nearly £200 from copyright of official programmes, etc., bringing the total assets to about £4280. It is expected that the total expenditure will not exceed £3700, thus leaving a surplus of upwards of £550, half of which goes to the Eisteddfod Association, and half remains at the disposal of the Local Committee.

Meetings were also held in connection with the National Eisteddfod Association, the Welsh Students' Union, the Cymmrodorion Section, and the Association for Promoting the Education of Girls in Wales, the meetings of which were successfully carried out.

The arrangements in connection with the great Festival were of the most thorough and satisfactory character. The officials of the Eisteddfod, in co-operation with the police, executed their duties admirably, with the result that the tremendous ebb and flow of human tide was as smooth and orderly as it possibly could be. It is creditable to the populace that we are able to record the entire absence of rowdiness, and the universal prevalence of sobriety and orderly behaviour throughout the week's festivities.

A great amount of praise is due to the Cymmrodorion Society, and the National Eisteddfod Association, for the splendid aid they have tendered towards the success of these annual gatherings. The objects of the latter are:—

1. To raise, by means of annual subscriptions and donations a fund which shall enable the Association to offer prizes for competition, and in other ways to promote the usefulness of the Eisteddfod.
2. To secure the holding of only one National Eisteddfod in each year, in North and South Wales alternately; to select the place at which it shall be held, and to fix the conditions to be attached to the selection.
3. To assist in providing a suitable pavilion; in selecting appropriate subjects for competition; in securing men of eminence to preside at the Eisteddfod meetings; in preparing the Eisteddfod programme; and in upholding the authority of the Gorsedd.
4. To publish a volume of the Eisteddfod Transactions annually, and such prize compositions as may from time to time be selected by the Council.

Our thanks are due to Messrs. Trebarn & Ainsworth for permission to reproduce the portraits published in the Official Programme.

The Harmonious Blacksmith.

A STORY OF THE DAYS OF HANDEL.

CHAPTER VI.

IN the days of which we are writing there stood on the great northern road, about half-way from London to Edgware, a roadside inn, much frequented by drovers, graziers, waggoners, and such folk. It was an ugly building, low in the roof, with ill-shapen doors and windows. The front of the house was littered with the droppings of hay and straw from the many carts that stopped to bait the horses on the road to and from the great metropolis. You descended a step from the outside to enter the house. On the right hand was the bar, and on the left the tap-room. A door at the end of the passage gave at first glance an impression that the house extended no farther; but upon pressing a spring it opened and gave access to another part of the premises. Another door on the right led into a large low-roofed room, with heavy crossbeams and the ceiling well blackened with smoke. Upon a large mahogany table in the centre were sundry stoups and flagons of good liquor, and around it were placed several comfortable chairs, with horse-hair coverings to the seats. Although it was now in the month of August a wood fire burned in the grate. A door, with some small panes of glass in the upper part, opened into a stableyard.

In the stables, at the moment our story brings us to this point, were three strong, fleet-looking horses feeding, but saddled and bridled for immediate departure. Let us now turn to the occupants of the adjoining room—four in number. Three of them are strangers to us, but the fourth we already know. The most important personage apparently was a man in the middle of life, with what at one time must have been a handsome set of features, but the beauty of which had been destroyed by riotous living. He was dressed in a sort of military costume, with pistols in his belt. This personage was always addressed by the other two men as "the captain." Of the others it is only necessary to say they were of the same stamp as their leader, only worse dressed, more dissipated in their looks, and louder in their oaths. The fourth person in the room was no other than our old acquaintance Jem Ashworth, but sadly changed from the smart young workman he appeared in our opening chapter. He had been drinking hard, as his flushed face and shaking hand testified.

"So, my fine fellow," said the man called the captain, slapping Jem on the back, "so, you've been jilted by a fair one, have you? Ha! ha! Nay, never be cast down; when we get to London I warrant me I'll introduce you to some beauties that will not be so coy. In the meantime you want your revenge, and as it seems to suit our purposes as well, why there's my hand upon it. I give you my word of honour as a gentleman we'll help you. Now, just go over the scheme again. You say to-morrow evening your lady-love, accompanied by one of the grand ladies from the big house, and this German music man, whom you seem to love so well"—

"Curse him!" muttered Jem between his teeth.

"By all means," continued the other, "only don't interrupt me, except to put me to rights if I make a mistake. Well, as I was saying,

these three personages will set out to-morrow evening, as far as your information at present goes, from Cannons to London. There will be, of course, the coachman and servant or servants behind to deal with. But we may leave them out of the calculation, for they know better than to interfere with the gentlemen of the road. We have therefore only two girls and this foreigner to settle. For the German, I'll give him a pill he will not easily digest" (here he touched one of his pistols significantly), "and as for the two fair ones, I'll pay my respects to the grand lady, and ask her what jewels or money she has about her, just out of curiosity, that's all" (here the other two men burst into a loud laugh); "while you, Master Ashworth, can do what you like with your pretty Mary."

Evil was the look that came over Jem's countenance at that moment. "Yes," said he, striking his fist heavily on the table—"yes, she shall repent her scoffing at an honest workman's offer to make her his wife."

"Everything is settled then," said the first speaker. "We shall remain quietly here all day to-morrow, and should anything happen to alter the plans you will let us know as speedily as possible. If we don't see anything of you to-morrow, we will take our stand at the lane I pointed out to you, and wait your joining us. And now, Master Ashworth, I think you had better depart, and keep a sharp look-out on the movements of the enemy, and to ensure your being *compos mentis* I should recommend you to take no more liquor, but to walk quietly home. The night air will cool your feverishness, no doubt."

Jem looked at the tempting bottles and glasses as if he could hardly tear himself away from their company, but at last reaching his hat from a peg, he wished the captain and the two men good-night, and sallied forth through the stableyard and out into the lane at the back of the house. It was a lovely night. The moon, just at the full, poured a flood of silver light over hill and dale. In some trees near, the nightingales were sending forth their delicious song. It was a night to fill the mind with pure and holy thoughts, but with a distempered brain busy in weaving plans to revenge the slight inflicted on him by Mary, Jem Ashworth felt not the influence of the beauteous night.

Meanwhile the men he had left had no sooner ascertained that he was out of hearing than they all burst into a low chuckling laugh.

"Poor devil!" said the captain, "he's on the high road to ruin, and all for a silly wench; but no matter, he'll serve our purpose."

"And what do you mean to do with him after this affair is over, captain?" said one of the men. "Is he to become one of us?"

"That depends on how he behaves himself. If cleverly, bravely, and without flinching, I have no doubt we shall be able to find him something else to do. But at any rate if his information is correct that this grand lady travels with all her jewels, and only accompanied by a maid and a music-master, we'll make a pretty job of it, and it shall go hard if we don't have a merry time in London, where there's plenty of mischief brewing, or I am much mistaken."

CHAPTER VII.

ON the 1st of August 1714, "the good Queen Anne," the last of the Stuarts that was destined to ascend the throne of Great Britain, breathed her last at Kingston. To Handel the Queen had always proved herself a liberal patroness, and she had given him proofs of her esteem far greater to a true artist than the mere

rewarding him with a pension. In 1710 Handel had obtained leave of George the Elector of Hanover to pay a visit to England. He had been received by the Queen and the English nobility with the greatest favour. His opera of "Rinaldo," which met with extraordinary success, was dedicated by Rossi, the librettist, to the Queen, in terms which left no doubt that the arrival of Handel in England was looked upon as an event of unusual importance. And when his leave of absence expired, the Queen granted him a special audience, expressing her regret that the nation should lose the services of so eminent a composer. In addition to the fame he obtained from the production of "Rinaldo" and other operas, Handel had been commissioned to write the thanksgiving anthems for the peace of Utrecht. In fact, the great metropolis of England seemed the very arena for the display of Handel's mighty genius. He stayed but a short time in Hanover, feeling himself cramped in so small a Court, and, obtaining a further leave of absence, arrived in England a second time in 1712. Here the enthusiasm with which he was received seemed greater than ever, and in fact led him to forget his promise to return to Hanover. It was therefore with mingled feelings that he heard of the death of the Queen, and the expected arrival of George, now proclaimed the First of England. While these momentous events were occurring, Mary pursued her studies with steady perseverance. Her improvement was gradual but sure. The certainty Handel felt that, with the requisite opportunities, Mary would become a real artist, and make her way in the public world, induced him to propose to her father that she should go to London. Lady Belinda had offered to receive her as a companion, and watch over her career in town. Many were the conversations Powell and his daughter had on the subject. It was a hard thing for the old man to lose her, for it seemed as though she were leaving him for another hemisphere; and he would shake his head, and say that if Mary went he should feel he was taking an eternal farewell of her. Mary then, with many sobs and tears, would throw herself on his breast, and vow nothing should separate them. But again and again came that irresistible desire to improve in her beloved art, that longing to mix more frequently than she now could among the gifted children of music. Added to this was the increasing dislike manifested towards her by her former playfellows. All this combined made the old man at last agree that Mary should reside with Lady Belinda for a twelvemonth at first, with promises of occasional visits to him. Mary therefore set out with Lady Belinda and Mr. Handel in one of the Duke's coaches, a few days after the news arrived of the Queen's death. But there was to be one occupant of the carriage upon whom Jem Ashworth and his associates had not reckoned. This was Sir Harry Mansfield, who, after having spent some time in London, had again been a visitor at Cannons. The weather being intensely hot, and the moon just at the full, the travellers determined to leave Cannons a short time before sunset. The lumbering coach of that period took a great many hours to perform the short journey from Stanmore to London, although the road, originally made by the Romans, was one of the best out of London. The time passed rapidly in interesting conversation between Lady Belinda, Sir Harry, and Handel, for Mary was only a quiet listener; and they had arrived near Cricklewood, when, from out of one of the lanes leading to Hampstead, four men rushed suddenly. Two ran to the horses' heads, while the other two advanced, pistol in hand, to each window

of the carriage; and the ominous words, "Your money or your life!" rang in the travellers' ears. The moon shining full into that side of the carriage where the young girls sat, revealed their terrified countenances to the robbers, while the gentlemen, sitting with their backs to the horses, were therefore completely in the shade. Calling out to the ladies to shrink down to the bottom of the carriage, Handel and Sir Harry, as if acting on a common impulse, seized the wrist of the robber, and tried to force the muzzle of the pistol upwards. That in the hand of the thief grasped by Sir Harry, being on full-cock, exploded immediately, and the ball passed through the roof of the vehicle. Uttering a curse, the captain, for it was he, withdrew a moment from the window, and took another pistol from his belt; but, with great rapidity, Sir Harry sprang from the carriage, and drawing his sword, passed it through the robber's body. The captain gave a yell of rage and pain, and fell prone upon the earth. Sir Harry coolly withdrawing his sword, wiped the blade upon the long grass growing on the bank, and then returned it to its sheath. Handel, who was a strong man, grasped his assailant's wrist like a vice, and succeeded in wrenching the pistol from his grasp. Then, imitating Sir Harry, he sprang from the carriage, and, attacking the robber, struck him a blow with the butt-end of the pistol on the side of the head which felled him to the ground. Then tearing off the piece of crape which covered his face, Handel saw by the light of the moon, in the lineaments of his prostrate antagonist, the features of Jem Ashworth. "You scoundrel! So it's poor Mary's *soi-disant* lover I have had the satisfaction of knocking on the head. I always predicted you would come to a bad end. Now, what shall I do with him? Tie his hands, and carry him with us to London, and hand him over to the justices, or leave him to his fate? I shall leave him to recover as he may, for I should not like my gentle Mary to know who attacked us."

Meanwhile the two men who held the horses' heads, seeing their companions *hors de combat*, and the servant, with a loaded blunderbuss, preparing to dismount, began to think the odds were against them, and, leaving the horses, ran as fast as they could up the lane from whence they had issued a few moments before, and were soon lost to view.

The first thought of each gentleman, now the danger was passed, was to see how the two young girls fared.

They found Lady Belinda supporting Mary's head on her knees, for the girl had fainted. With a few of the appliances for such cases, which no lady of quality would travel without, Mary was at last brought to consciousness. Merely telling them that the robbers had fled and all danger was past, Sir Harry and Handel resumed their seats, and the carriage and its occupants arrived safely at Great Ormonde Street, where Lady Belinda was about to take up her residence with a distant relation. Having seen the ladies safely received, the gentlemen repaired to one of the coffee-houses near Covent Garden for the rest of the night.

CHAPTER VIII.

In the drawing-room of one of the houses in Great Ormonde Street, Red Lion Square, which was then one of the most fashionable localities in London, sat two ladies; one, a stranger to us, was apparently advanced in years, and had no doubt at one time been a handsome woman. She had an air of haughty pride which accorded well with her figure and her features. The

younger lady we already know as the Lady Belinda. She was not in the best of humours, as a slight frown on her brow and the nervous movement of her little foot on the carpet testified.

"My dear Lady Beauseant, I must say I think you unkind and unreasonable."

"My dear child," said the elder lady, "the old and the young doubtless see things through a different medium. It is to be expected, when the advice of the elder clashes with the wishes of the younger, it should be thought unkind and unreasonable. But as you seem, which I am sorry to observe, rather out of temper on the subject, I must beg leave to say you have not acted openly and with candour in this affair."

"Not openly! not with candour!" exclaimed Lady Belinda; "what can your ladyship mean?"

"You wrote to me, in your answer accepting my invitation to spend a few weeks with me in London, that you hoped I would not think you encroaching on my kindness if you brought a companion with you."

"Well; did not your ladyship write to me, giving a full consent to this request?" asked Lady Belinda.

"I did; but I was quite deceived in the person you brought as a companion. I felt sure it was not a lady of equal rank with yourself, or you would have named her; therefore I imagined her to be a servant, some middle-aged, respectable woman who acted as chaperone to you. Instead of which I find a young woman, a blacksmith's daughter according to your own account, treated as an equal, taking singing lessons at the same time and from the same master, and altogether aping the style and manners of a great lady."

"At the risk of offending your ladyship, I must repeat I think your observations exceedingly unjust. Instead of aping the manners and style of a great lady, I find her modest and retiring; and it is only when we are both engaged in the practice of our favourite art she forgets, in the enthusiasm of the moment, that she is in the presence of the stately Lady Beauseant."

"My dear Belinda," said the elder lady, slightly flushing at the sneer conveyed in the last words of her young friend, "I have no fault to find with Mistress Powell. For one in her position I think her amiable and modest. It is for her sake as well as your own that I recommend this intimate acquaintance to be dropped. You say she is intended to follow the profession of a public singer. Surely this is not quite the companion for a Somerton."

"I have no doubt your ladyship's opinions are quite right, according to the conventional ideas which society holds on the subject, and that I am a silly, romantic girl for thinking that virtue and genius combined in one person would render her a companion fit for a queen. But fear not, as I grow older my heart will grow harder, and these silly thoughts will vanish from my mind. However, there is one favour I must beg of your ladyship; that is, that you will allow Mistress Powell to remain here until some other more suitable home be found for her, for I have pledged myself to her father to watch over Mary's safety."

"I scarcely know which to admire most," said Lady Beauseant, smiling; "the simplicity of her father in allowing his daughter to be placed under so young a guardian as yourself, or your courage in undertaking such a charge."

"Your ladyship forgets I am not alone in my responsibility; Mr. Handel shares it with me. I expect he will call on me very shortly, and I will consult with him what course had better be pursued with respect to the future."

"Meanwhile, my dear Belinda, on no account

let Mistress Powell know what has passed between us."

"I do not see how that is to be avoided," answered Lady Belinda, "but I will arrange the matter as considerably as I can. Your ladyship will permit me to retire, as I am anxious to have an hour's practice with Mary."

Lady Belinda, making a curtsy to the elder lady, left the apartment, and sought her own chamber before repairing to the music-room, in order to think over the best course to be pursued. After much cogitation she came to the resolution to speak frankly to Mary; to tell her word for word what had passed between her relative and herself. She therefore rang the bell, and requested the servant who attended to beg Mistress Powell would come to her as soon as possible. Mary came instantly, and was surprised to see the state of nervous agitation her aristocratic friend was in.

"What can have happened, my dear Lady Belinda?" she exclaimed.

It was with some difficulty Lady Belinda opened the subject; ere she did so she prefaced it with many protestations of her affection and esteem for Mary. Mary heard her without surprise or displeasure. To tell the truth, she felt her present position could not be a lasting one. Although nothing could exceed her young friend's kindness—for she was like a sister to her—yet there was a something about the manner in which the servants of the house treated her that grated on her feelings. As for Lady Beauseant, poor Mary stood in the greatest awe of her, and secretly felt glad there was a possibility of being freed from her chilling influence. After a long conversation, mingled with many tears and vows of eternal friendship between the two young girls, it was finally agreed that nothing should be done until Lady Belinda had laid the whole facts before their mutual friend, Mr. Handel.

Handel was at this period staying with a gentleman named Andrews. Handel's biographers give us no hint of this gentleman's station in life, or where he resided, but it is fair to suppose he was a man of wealth, and undoubtedly a lover of music. A few days after the conversation between Lady Beauseant and Lady Belinda, Handel called to see his two young pupils. Lady Belinda laid all the facts before him, clearly and concisely, and he saw immediately the difficulties of the case. It was highly amusing to see the great maestro seated between the two young girls, listening to their different ideas of what was best to be done under the circumstances. After hearing both opinions, Handel recommended Mary to take this opportunity of paying a visit to her father. In the meantime he would look out among his professional friends for a family with whom he could place her with confidence.

Great was the delight of the old blacksmith at seeing his daughter again, and great his admiration of her appearance. Mary, though neatly and plainly dressed, yet presented a very different appearance to what she did before leaving Stanmore.

After spending a few days with her father, Mary left for London a second time, a letter from Handel having reached her, in which he stated he had found a home for her, which he trusted would be suitable in every way.

CHAPTER IX.

THE family to whom Handel introduced Mary consisted of six persons. Mr. Croche was a hautboy player engaged at the opera; his wife was a teacher of singing. They had two sons and two daughters, varying in age from twelve

to eighteen. As is sometimes the case in families where the parents are both endowed with musical talent, all the children were musicians by nature, and played on various instruments. Here, then, without the aid of strangers, a small concert party already existed. Madrigals and part-songs by Gibbons, Nilbye, Purcell, and other English and foreign composers; portions of the dramatic music of Purcell and Locke, Scarlatti, and now of Handel were constantly being tried over. The sons also practised the violin sonatas of Corelli, Tartini, Geminiani (who was then in England), so that it may be truly said that Mary now breathed in an atmosphere of music. The house in which Mr. Croche and his family lived was in the neighbourhood of the Haymarket, at that time literally a market for hay.

By this amiable family Mary was treated as though she were a daughter or a sister. Her simple, unaffected manners won their hearts, and when, after some little pressing, she sang, in her most expressive style, the lovely aria from Rinaldo, "Lascia ch'io pianga," in which she had had the advantage of the composer's teaching, their delight knew no bounds.

Among the frequent visitors to the Croches was a musician named Henry Falkner. This man was then about five-and-thirty years of age, of middle height, and somewhat stout. He had an air of cheerful *bonhomie* which was particularly captivating. He possessed great versatility of talent, but the creative power of real genius was wanting. * As usual in persons of his character and temperament, he was rather conceited and always self-possessed. Nothing in music seemed to offer any difficulties. He played on all manner of instruments, sang alto, tenor, or bass, just as it happened to be required, in any concerted vocal music, transposed at sight, read from a full score, extemporised fugues, and played all the tricks and the then fashionable *tours de force* of the Scarlatti school on the harpsichord; so that Mary, although accustomed to the brilliant playing of her great master and her friend Lady Belinda, was utterly astonished and delighted. In all ages talent has held its own, and sometimes proved the victor in its contests with genius.

Falkner was particularly struck both with Mary's personal appearance and with her exquisite voice. He made himself agreeable to her in a hundred ways. He accompanied her in her songs; sang from the same book, when he had the opportunity, at the evening re-unions at the Croches; made her laugh at his clever imitations of the various singers at the opera and the public gardens (for Mary, under the care of Mrs. Croche, was already a visitor to these places of amusement, as Handel had advised her to hear all the great artists she possibly could). In fact, Falkner was laying siege to Mary's heart. Would it be surprising if the citadel yielded? She had met but few men of any culture as yet. It was surely pardonable, however, in a young woman so little experienced in the world as Mary to mistake this sparkling talent for true genius, and to forget to ask herself whether these flattering attentions had not been paid to others before her, or whether she was the first woman who had inspired them.

Handel was too much engaged in his various duties and too much absorbed in the consideration of how the arrival of King George would affect his future career, to have much time to see Mary. He called occasionally, and each time it happened that Falkner was not present. Seeing Mary looking well and happy, and perceiving she was making progress in her art, he was perfectly contented. Such a thing as Mary

having a lover never entered his mind, and of course Mary never hinted such a circumstance to Handel. So for the present we leave our heroine, happy in her present position, and unconsciously entering upon that path which leads either to happiness or misery.

(To be continued.)

Forthcoming Events.

THE London musical season will start on October 8 with the first of Mr. Sarasate's violin concerts at St. James's Hall.

ALTHOUGH October 10 has been mentioned for the commencement of Sir A. Harris' opera season at Covent Garden, the date has not yet officially been fixed. It has, however, been decided that "Cavalleria Rusticana" shall open and be the principal production of the season. During last autumn, and also last summer, Mascagni's work was more frequently performed than any other opera. It will now be given at reduced prices, and it consequently promises to be even more attractive than ever.

MADAME SHERWIN will certainly have a busy autumn. Besides singing at the Monday Pop on October 31, and the Patti concert on November 10, she will go with Mr. Lloyd on his provincial tour, lasting six weeks. She has also under consideration two important offers for America—the one of five concerts with the New York Symphony Orchestra, the other of seven of the Boston Symphony Concerts. Madame Sherwin, who returned to town recently, proposes to go to Paris as soon as the cholera scare has subsided, to study several fresh rôles with Marchesi.

THE Saturday evening promenade concerts at the Crystal Palace commenced on Saturday the 17th ult. Madame Clara Samuël and Mr. Barrington Foote were the vocalists. Mr. Charles Godfrey, jun., conducted the military band, and the central nave and transept were specially illuminated for promenade. There will, in addition, be occasional Thursday evening concerts, beginning on October 20. A Scottish concert has been arranged for December 1.

THE season of the Popular Concerts will commence on Tuesday, October 25, instead of Monday as in all previous years, to enable M. Paderewski to appear as pianist, the former being the only occasion this autumn on which the Polish artist could appear.

AMONG the pianists who will give recitals in London under Mr. N. Vert's direction during the coming musical season are Madame Sophie Menter, Madame Stepanoff, Mdlle. Eibenschitz, Mdlle. Adeline de Lara, M. de Pachmann, M. Sapellnikoff, M. Siloti, Herr Lutter, Herr Reisenauer, Mr. Leonard Borwick, Mr. Frederick Lamond, Señor Albeniz, and Master Otto Hegner.

SIR A. HARRIS has now issued the official notification of an autumnal opera season at Covent Garden, and it will probably commence on Monday, October 10, that is to say, immediately after the Leeds Festival. Mascagni's "Cavalleria Rusticana" has been chosen for the opening performance, and that popular work will probably again hold the chief place in the season's programmes. Other favourite operas of the repertory will also be mounted, but the scheme does not at present include the production of any special novelty.

FEW writers for the pianoforte are more popular just now than Moszkowski. Many English amateurs will therefore be glad to hear that his opera, "Boba-dil," recently given in Berlin, is to be performed a few months hence at the Crystal Palace.

SIGNOR LAGO has accepted for production at the Olympic M. Tchaikowsky's "Eugeny Onegin," in which Mr. Oudia will sustain the part of the hero, so that this work and the new opera by Signor Puccini will be the principal novelties of his autumnal opera season. He has likewise engaged Mdlle. Maria Duma, a dramatic soprano, who has gained great success in Italy, and also a light soprano, with extraordinarily high notes, who has adopted the stage name of Mdlle. Elena Leila. For this lady, who is a Scandinavian by birth, will be revived Mozart's "Il Seraglio," which was last given here some years since with Madame Sembrich as the heroine. Madame Albani will sing Gilda in "Rigoletto," Elizabeth in "Tannhäuser" (with Signor Vignas in the titular character, and Mr. Oudin as Wolfram), and Elsa to the Lohengrin of Signor Vignas. Other engagements of leading vocalists we have already announced. The conductors will be Signor Ardit, Mr. H. J. Wood, and Signor Angelo Mascheroni. The enterprise, by her Majesty's permission, will be known as the Royal Italian Opera Olympic. "Eugeny Onegin," which has thus been preferred to M. Tchaikowsky's more recent opera, "Mazeppa," is based upon the novel of the Russian poet Puschkine, and it has for some years past been one of the most popular works in the repertory of the national Russian opera houses. It is a love story, in which a Russian princess, who has discovered a combination of cards by which success at the gambling table is certain, confides the secret to her youthful but poor lover. That young gentleman thereupon wins so large a sum in roubles from an elderly and wealthy officer who is a candidate for the lady's hand, that he is able to free his father's estate from debt, and to marry the princess. The story seems on all fours with "La Dame de Pique" of Prosper Mérimée, who, if we recollect rightly, borrowed his incidents from Puschkine. Long before it was taken in hand by M. Tchaikowsky, Puschkine's plot was utilised for a three-act light opera, the libretto by Scribe, and the music by Halévy, produced at the Opéra Comique, Paris, in 1850. M. Tchaikowsky's opera, which is in three acts and seven tableaux, is said to be thoroughly Russian in character, and he makes plentiful use of the dance and other musical forms of his native land.

M. PADEREWSKI will soon be at his work again, strengthened and refreshed by rest, and under Mr. Daniel Mayer he will give a recital in St. James's Hall on October 18, the proceeds of which will go to the Children's Hospital. He will then make a short provincial tour, ending on October 24, and make his final appearance here at the first "Monday Pop," Tuesday, the 25th. The following Thursday he will sail for New York by the North German Lloyd, proceeding West at once to begin his tour at San Francisco about November 10. The proceeds of his final recital in New York, in March, will be devoted to the Children's Hospital in New Jersey.

THE illustrious French composer, Camille Saint Saëns, has just published a trio for piano, violin, and cello. The work is the composer's Op. 92, and is in the key of E minor. The final is said to contain a remarkable four-voiced fugue.

A GENOA paper asserts that Verdi has not only completed his "Falstaff" (which Ricordi, in Milan, is printing), but is already at work on another opera. Verdi, says the writer, is equally free from modern nervousness and from the indolence which characterised Rossini in his later years. His nature craves work almost as imperatively as it did half a century ago. "I had intended 'Falstaff' to be my last work," he recently remarked to a friend, "but since I continue to live and enjoy good health, why should I stop?" He refused, however, to divulge the title and subject of his next opera until he has made some progress with the score.

Foreign Notes.

THE ninetieth anniversary of the birth of Herr Benedict Randhartinger was recently celebrated at his native place, Glogowitz. The veteran Austrian musician was acquainted with Beethoven and Schubert, and was among the first to recognise the genius of the last-named composer.

THE late Dr. Langhans has bequeathed the sum of 100,000 marks (£5000) to the Leipzig Conservatorium for the foundation of scholarships or exhibitions for students of ability.

THE temporary theatre in the Prater, Vienna, is to be removed at the close of the Musical and Dramatic Exhibition to Salzburg, where it will be utilised for festival performances of classical operas. This, we presume, takes the place of the more ambitious scheme, which has apparently fallen through, for the establishment on the Mönchsberg of a theatre on the Bayreuth plan.

SIGNOR MASCAGNI has delivered the final leaves of the score of "Les Rantzau" to his publishers, and, as already announced, the opera will be produced at Florence on November 10th. His immediately projected works, which he hopes to complete next year, are "Zanetto" and "Vestilia," and he will then commence the score of a grand opera on the subject of Nero.

A HUNGARIAN violinist and composer, named Hubay, has arrived in Vienna to submit his new opera, composed to a libretto founded on M. Coppée's "Luthier de Cremona," to the judgment of Vienna musical authorities. Hubay has sold his opera in Brussels, Paris, and Buda-Pesth, where it will be performed during the winter.

OUR Vienna correspondent writes: "Halka," a Polish opera by M. Moniuszko, was given by a Polish company for the first time on Saturday night, 10th September, at the Exhibition Theatre. Almost the entire audience consisted of Polish men and women, whose enthusiasm while listening to what they considered a national opera knew no bounds. The Queen and Princess Mary of Hanover were also much interested in the performance.

It must be said, however, that this work is not national in point of style, although the subject is Polish, and a polonaise, a mazurka, and some peasant dances are performed. The whole opera is after the old-fashioned Italian pattern, and continually reminds one of the Italian writers, without quite boasting of their melodic charm. The peasant dances were most sincerely applauded. Some of them are comic and grotesque. The manner in which the Polish audience applauded the mazurka was more like a national demonstration than anything else.

ACCORDING to "Le Guide Musical," the Sultan of Turkey, Abdul Hamid, is not only an excellent pianist himself, but he devotes a considerable time daily to teaching the instrument to his daughters, the imperial princesses.

MR. MAGNONE has introduced a new element in his opera "Birichino." The Italian journal *Il Trovatore* states he has invented a piece of mechanism which imitates the noise and vibration of a passing train.

At an interesting and extensive sale of autographs recently held at the Hôtel Drouot, in Paris, the highest price in the musical section of the collection, viz. 57 francs, was paid for a letter written by Méhul to Rouget de Lisle, the author of the "Marseillaise." A letter by Grétry, also addressed to Rouget de

Lisle, fetched 44 francs, while letters by Spontini, Richard Wagner, and Lesueur, were knocked down at 33, 30, and 26 francs respectively.

HERR JAHN, one of the conductors of the Vienna Hoftheater, will shortly complete his eightieth year, but he is still active in the discharge of his duties. In his youth he was a tenor singer, and it was owing to a curious incident that he was led to change his vocation. At one of the provincial theatres the conductor was unexpectedly absent, and Herr Jahn occupied the vacant seat with such striking success that he at once determined to adopt the career in which he has since gained a very high position.

THE German theatre in St. Petersburg, which was closed two years ago, is to be re-established by a German society at its own risk, that is to say, without any subvention from the State.

IN the church of St. Bartholomew in the Hartz, now undergoing repair, a large number of books and manuscripts of songs of mediæval composers is said to have been discovered. Among them are works by Heinrich Schütz, Prætorius, and Orlando di Lasso. The manuscripts, some of which are unfortunately incomplete, include cantatas and masses by Haydn, and other compositions by Emmanuel Bach and Graun.

DR. STREMITZ, of Gratz, has sent to the Vienna Exhibition the warrant issued by the police of Dresden in 1849 for the arrest of Wagner as a "dangerous political individual."

PIETRO MASCAGNI, the composer of "Cavalleria Rusticana," has received a severe rebuff in his native town of Leghorn, where, after a vigorous candidature, he has been rejected in the municipal elections. However, though defeated, Mascagni has no intention of withdrawing finally from the arena of politics, and has signified to the "Moderates" of Leghorn his readiness to stand again at the next opportunity.

LISZT's grave in Bayreuth, over which a fine mausoleum has been erected, is visited every summer by most of the tourists who attend the Festival. As he died during one of the Festivals, the anniversary of the sad event occurs yearly when the town is filled with visitors, and the mausoleum is on this day completely filled with flowers, placed there by his admirers.

THE Wagner Festival at Bayreuth has been notable this year for the marked increase in the number of French visitors. This season 4000 French lovers of Wagner's music have visited Bayreuth, against 7000 English and American visitors. The next Festival has been fixed for 1894.

VERDI has requested the manager of the Argentina Opera House at Rome to send his principal scenic artist and costume designer to England to obtain sketches of old authentic views of Windsor and the English costumes in the reign of King Henry IV. for the forthcoming production of "Falstaff."

THE municipality of Paris offers 10,000 francs for a musical composition in symphonic or dramatic form, the contest being limited to French composers. Manuscripts will be received between January 16 and February 15, 1893, and the prize work accepted will be performed under the auspices of the municipality at its expense and in a worthy manner.

THE *Freudenbergblatt* learns on good authority that for the next three years there are to be no Wagner performances in Bayreuth. In the course of this year Wagner's friends will establish a college of music in Bayreuth, at which artists will be trained exclusively for Wagnerian opera.

A NEW concert hall will be opened in Berlin this month, which will be called *Bechstein Hall*. The

opening of this hall is causing a great sensation in musical circles in Berlin, as the first concerts are assuming the importance of a musical festival.

ON October 4th, the hall will be officially opened, and Dr. von Bülow will give as the first concert a pianoforte recital, when his programme will include several new works by Brahms. On October 5th, Herr Joachim and his quartette, assisted by Herr Brahms at the piano, will give the first chamber music concert. On October 6th, Anton Rubinstein will preside at the piano, and the programme will contain Rubinstein's sextett for wind instruments among other works.

IT is without a parallel for a concert hall to be opened under such auspices, and though no tickets are issued as yet, the applications for seats for these concerts already vastly exceed the capacity of the hall. It is intended to devote the proceeds of these first three concerts to some charity.

THE Bechstein Hall has been built after the design and under the superintendence of Mr. Schwechten, one of the first architects of Berlin, and a man of great experience in building theatres and places of public resort. It is situate in the Link Strasse, in the west end of Berlin. Entering into the vestibule, which is nearly as large as the hall, we find most convenient accommodation for cloaks, in fact a numbered peg for every seat in the hall, arranged in the same rotation as the seats in the hall. A broad staircase leads up to the hall itself, which is on the first floor. The greatest attention has been paid to the acoustic of the hall, to render it, if possible, absolutely perfect. The decorations are in Renaissance style, white and gold. Convenient fauteuils are provided to seat over 500 people, and there is also a balcony which provides over 100 seats. The hall is lighted by electricity, and the lights are so divided and dispersed as not to be glaring to the eye. The ventilation works upon a double system; there are large air-holes in the ceiling by which the foul air is drawn out of the hall, and on the sides are openings through which fresh air is sent into the hall after being heated to the proper temperature—the ventilators being worked by dynamos. All decorations, fittings, and furniture, are of most luxurious description, and no cost or trouble has been spared to make concert-goers comfortable. For the artists, a convenient artists' room is provided. The best evidence that this new Bechstein Hall meets a long-felt want in Berlin is produced by the "Concert Agentur, Hermann Wolff," who reports that the hall is already let for every night until the end of April next.

A CURIOUS decision has recently been given in Vienna, and one which, if the Austrian nation were to join the Geneva Convention, might make a serious difference to their copyrights. The case was one in which "Carmen" is concerned. The proprietors of the copyright claimed from Mr. Neumann the usual percentage for the rights of performance, and the manager in reply urged that the copyright had expired. It seems that, according to the Austrian law, copyright lasts during the author's life, and for ten years afterwards. When, however, the work is from the pen of several authors, copyright only lasts for ten years from the date of the first representation.

MASCAGNI and his publisher have now been beaten in three law courts in the suit brought against them by Verga, the author of the play out of which Targioni constructed the libretto of "Cavalleria Rusticana." Verga will hereafter receive 25 per cent. of all the *tantièmes* of the popular little opera.

AN Italian journal announces a new star in the musical world in the person of a young Polish soprano named Regina Pinkert, who sang at the Rossini Festival at Pesaro, and is now singing at Genoa. The journal says she can only be compared to Patti, and prophesies for her a triumphant career. She is engaged for Madrid and Palermo, and it is hoped will be also heard in Rome and Naples.

Speed on, Brave Barque.

(FOR MUSICAL SETTING.)

—:o:—

*The last faint ray of light has gone,
The storm-clouds o'er us break,
My darling waits; brave barque lie on,
Speed on, for love's sweet sake:
Onward we dash,
'Mid the loud crash
Of thunders that rend the night,
Wild mountain waves
My bonnie barque brave,
'Neath flashing of lightning bright.
On, on, we rush through the spray,
Naught now our mad course can stay;
On, still on, 'mid the breakers' roar,
On, speed on, for we near the shore,
On, on, 'neath frowning sky;
For storm, or danger, what care I?
What care I for the raging sea?
For I know my darling waits for me.*

*One pure, pale ray shines out afar
In yonder eastern sky,
Through parting gloom a crimson star
Proclaims the harbour nigh;
Onward we go,
Fierce the winds blow,
Bends my barque to the gale;
Fearless and free,
O'er the mad sea,
Still through the storm I sail.*

*On, on, the tempest to fight,
Ho! yea ho! 'tis wildest delight,
On, brave barque, o'er the seething foam,
On, speed on, for we're nearly home;
On, on, there are lights afar,
We'll soon be over the harbour bar;
Joy, joy my heart elates,
For me, for me, my darling waits!*

G. HUBI NEWCOMBE.

Antonín Dvořák.

—:o:—

THE coming of Antonín Dvořák to be director of the National Conservatory of Music is an episode in the history of musical culture in America which has unusual elements of interest. In the story of his life there is a tinge of romance which makes its personal peculiarly delightful in this age of high average talent and prosaic plodding. It is a story of manifest destiny, of signal triumph over obstacle and discouraging environment. To rehearse it stimulates hope, reanimates ambition.

In Dvořák and his works is to be found a twofold encouragement for the group of native musicians whose accomplishments of late have seemed to herald the rise of a school of American composers. The eminent Bohemian has not only won his way to the exalted position which he occupies by an exercise of traits of mind and character that have always been peculiarly the admiration of American manhood, but he has also placed himself at the head (or if not at the head, then at least in the front rank) of the nationalists in music. I do not like the term, but I cannot think of a better. Dvořák's example turns attention again to the wealth of material which lies, never yet thoroughly assayed, scarcely touched indeed, in the vast mines of folk-music. The significance of his compositions lies in their blending together of popular elements and classical forms. These forms were as romantic, as free, in their origin as the people's songs and dances; and in the hands of genius they will always remain pliant and plastic, in spite of the operations of that too zealous conservatism which masquerades as classicism.

The fate which gave the world a composer of music robbed Bohemia of a butcher. Franz Dvořák, the father of Antonín, was the village butcher and inn-keeper at Nelahozeves (Mühlhausen), and his ambition

touching his son, who was born on 8th September 1841, ran no higher than to bring him up so that he might take his place in what seemed the natural line of succession. In forming this resolve, which was broken down only after a long struggle, the father showed no appreciation of the extent and character of his son's musical gifts; yet in this he was scarcely blameworthy. A love for music, and a certain aptitude in the practice of the art, are the birthright of every Bohemian. "I had frequently been told," wrote Dr. Burney over a century ago, "that the Bohemians were the most musical people of Germany, or perhaps of all Europe; and an eminent German composer, now in London, had declared to me that if they enjoyed the same advantages as the Italians they would excel them." After his arrival in the country, Dr. Burney was privileged to discover one cause of the pre-eminence of the Bohemians in music. At Czeslan he found a school full of "little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautboys, bassoons, and other instruments." After that it was easy for him to understand how the nobility of the country could maintain orchestras in their houses. In keeping servants it was impossible to do otherwise, "as all the children of the peasants and tradespeople in every town and village throughout the kingdom of Bohemia are taught music at the common reading-schools, except in Prague, where, indeed, it is no part of school learning, the musicians being brought thither from the country."

It was the village schoolmaster at Nelahozeves who taught Dvořák to play the violin and to sing, probably with no greater expectations than those aroused by scores of the boy's schoolmates, though it was noted afterward that Antonín had betrayed more than common interest when the itinerant musicians enlivened the church holidays by playing at his father's inn. Before the lad was twelve years old he himself could take a hand with the peripatetic fiddlers and blowers. In 1853 he was sent to school at Zlonitz, where an organist taught him a little theory, and introduced his hand to the keyboards of the piano-forte and organ. This instruction endured two years, when his father, who meanwhile had transferred his residence to Zlonitz, sent him to a more advanced school at Kamnitz, where his mind was to receive its final polish, and where, in particular, he was to acquire the German language in obedience to the law of the land. Unlike his musical studies, this was not a labour of love. Dvořák had inherited all the fierce hatred which the Czechs feel for the Germans, and even to-day necessity alone can persuade him to speak or write the German tongue. His cantata "The Spectre's Bride," and his oratorio "St. Ludmilla," were composed to Bohemian words, which were then translated into German, and from the German into English.

It was while he was at Kamnitz that he first became ambitious to exhibit his skill as a composer. It may be that a very obvious and laudable aim was behind a surprise which he prepared for his father after he had been studying a year with Organist Hancke. He had not yet won his father's consent to follow music-making rather than sausage-making for a living. Returned to the paternal inn with its *obligato* abattoir at Zlonitz, he surprised his father by producing the orchestral score of a polka, which he proudly placed in the hands of the convenient band for performance. It was indeed a surprise. Instead of the expected harmonies, the young composer's ears were assaulted by fearful discords, due to the circumstance that the trumpets played a fourth higher than the harmony permitted. Trumpets are transposing instruments, but Antonín did not know that fact, and had written his music for them in the key that he expected to hear. This unhappy experiment, though it may not have caused any embarrassment, at least did not help him to beat down his father's stubborn opposition to his adoption of music as a profession, and it was a long time before he gained permission to go to Prague and enter the organ-school maintained by the Society for Ecclesiastical Music. The permission, when it came, brought with it little guarantee of financial support, and for three years after he entered the school in October 1857 he kept himself alive by playing the viola in a band of eighteen or twenty men who regaled the frequenters

of cafés and other public resorts with popular dances, potpourris, and overtures. In this way he earned twenty-two florins a month (about \$9), adding something to this sum by playing with the band-master in sextets at an insane asylum, where his knowledge of the organ also found occupation. As yet he had never had an opportunity to study the scores of the masters, or to hear an opera. On one memorable occasion four cents would have bought him the privilege of hearing "Der Freischütz" from the cheapest place in the opera-house, but the sum was more than he had in his pockets, and an effort to borrow resulted in failure. It was not until he became a member of a theatrical orchestra that he made the acquaintance of operatic literature beyond the overtures and potpourris which were the stock-in-trade of the popular bands. Concerts of the better class he managed to hear occasionally by slipping into the orchestra and hiding behind the drums.

In 1862 a Bohemian theatre was opened in Prague, and the band to which Dvořák belonged was hired to furnish the music. It was a modest undertaking, but it made a powerful appeal to the patriotic feeling of the Czechs, and in time was developed into the National Theatre. The change was a welcome stepping-stone for the budding musician. With some of his associates he was drafted into the larger orchestra of the greater institution. He now made the acquaintance of Karl Bendl, a popular and admirable composer, who placed in his hands the scores of Beethoven's septet and the quartets of Onslow, and thus opened the door of the classics to him. How great a stimulus to his zeal, industry, and ambition these scores were can only be imagined. He began at once to compose in the higher forms, producing a quintet for strings in 1862, finishing two symphonies before 1865, and trying his prentice hand on an opera. But these compositions all went into his desk; he did not venture before the public until 1873, when, having received an appointment as organist at St. Adalbert's Church, he quit playing in the theatrical orchestra, took unto himself a wife, and celebrated his good fortune by writing the music for a cantata entitled "The Heirs of the White Mountains." The subject was patriotic, and the markedly national characteristics of the music won for the cantata prompt and hearty recognition in Prague. It was followed in 1874 by a Symphony in E flat, two nocturnes for orchestra, and a scherzo for a Symphony in D minor. Prague, which has ever been prompt to recognise genius (as witness that episode in Mozart's life which flowered in "Don Giovanni"), now saw in the young man of thirty-three a possible peer of Gyrowetz, Wanhall, Dionys Weber, Wranitzky, Duschek, Ambros, Dreyschöck, Kalliwoda, Kittl, Moscheles, Napravnik, Neswadba, Smetana, Skroup, and other favourite sons, and the National Theatre commissioned him to compose an opera.

Not long before, Wagner had been in Prague, and Dvořák had become, as he says, "perfectly crazy about him," following him through the streets to catch occasional glimpses of "the great little man's face." More than this, Dvořák had just heard "Die Meistersinger." Under such influences he wrote the music of "The King and the Collier," and produced a score which on rehearsal everybody about the theatre agreed in pronouncing to be utterly impracticable. It could not be sung, and was abandoned until 1875, when Dvořák took the book up again and composed it afresh, giving himself up wholly to the current of his own ideas, and making no effort to imitate the manner of Wagner. He had learned that it was given to but one to bend the bow of Ulysses. In its new musical garb the opera was performed, and again popular favour was won by the national tinge in the music and by its elemental strength.

The time had now come for the Czech to show himself to the world. In the control of the Austrian Ministry of Education (*Kultusministerium*) there is a fund for the encouragement of musical composers. This is doled out in stipends, the merit of applicants being passed on by a Commission appointed for the purpose. Dvořák sent to Vienna a symphony and his opera, and received a grant of \$160. The next year he applied again, and though his thesis con-

sisted of his now celebrated "Stabat Mater" and a new opera, "Wanda," nothing came of the application. On a third trial, which was supported by the book of vocal duets called *Sounds from Moravia* ("Klänge aus Mähren") and other compositions, the commission, which now consisted of Johannes Brahms, Johann Herbeck, and Dr. Edward Hanslick, recommended a grant of \$240. More valuable than the stipend, however, was the interest which his music had awakened in Brahms and Hanslick. The latter sent official notification of the action of the Commission, which the former supplemented with a personal letter in which he informed the ambitious composer that he had advised Simrock to print some of his compositions. An invitation came from the Berlin publisher soon after, Dvorák composed a set of Slavonic dances as pianoforte duets, the dances soon after found their way into the concert-rooms of Berlin, London, and New York (Theodore Thomas brought them forward in the latter city in the winter of 1879-80), and the name of Dvorák became known to the musical world. It was reserved, however, for the composition which the Austrian Commission had ignored to lift him to the height of popularity and fame. On March 10, 1883, the London Musical Society performed his "Stabat Mater." The work created a veritable sensation, which was intensified by a repetition under the direction of the composer three days later, and a performance at the Worcester Festival in 1884. He now became the prophet of the English choral festivals. For Birmingham, in 1885, he composed "The Spectre's Bride"; for Leeds, in 1886, "St. Ludmilla"; for Birmingham, in 1891, the "Requiem Mass," which last work was produced in New York and Cincinnati within six months of its first performance in England. Meanwhile two or three of his symphonies, his symphonic variations for orchestra, scherzo capriccioso, dramatic overture "Husitská," and his Slavonic dances, have become prime favourites with the audiences for whom Mr. Seidl caters in New York, Mr. Nikisch in Boston, and Mr. Thomas in Chicago. Last year the composer who had not four cents in his pocket to buy admission to "Der Frieschütz" thirty years ago, and who was glad to accept a stipend of \$160 from the Austrian Government less than twenty years ago, signed a contract to perform the functions of Director of the National Conservatory of Music for three years at a salary of \$15,000 a year.

The forcefulness and freshness of Dvorák's music come primarily from his use of dialects and idioms derived from the folk-music of the Czechs. This music is first cousin to that of Russia and Poland, and the significance of the phenomenon that Dvorák presents is increased by the rapid rise of the Muscovite school of composers exemplified in Tschai-kowsky, Rimsky-Korsakow, and Cui. Ever since the beginning of the Romantic movement the influence of folk-music has been felt, but never in the degree that it is felt now. Haydn, Beethoven, and Schubert made use of Hungarian melodies, but none of them was able to handle their characteristic elements in such a manner as to make them the vital part of their compositions. Something of the spiritual essence of the music of the Northland crept into the music of Gade,—the melancholy brooding inspired by the deep firds and frowning cliffs, the naïve, sunny pleasures of the mountain pastures,—but the feelings lacked frankness of proclamation. Chopin laid the dance-forms of Poland under tribute, and Liszt, the prince of transcribers, made the melodies of Hungary native to the pianoforte. But Chopin was most national in the stately measures of the aristocratic polonaise, and Liszt sang the melodies of the Magyar in the vernacular of the ubiquitous gipsy.

Meanwhile the cry was universal for new paths and new sources in the larger forms of music. The answer has come from the Slavonic school, which is youthful enough to have preserved the barbaric virtue of truthfulness and fearlessness in the face of convention. This school seeks to give free expression to the spirit which originally created the folk-songs of the Slavonic peoples. Its characteristics are rhythmic energy and harmonic daring. The development of orchestral technic has placed in its hands the capacity for instrumental colouring, which not only helps to accentuate the native elements of the music, but lends it that barbaric vividness in which Tschai-kowsky and

Rimsky-Korsakow delight. There are many places in which the folk-songs and dances of Bohemians and Russians touch hands, but the more ancient culture of the Czechs is seen in the higher development of their forms and rhythms, as it is also manifest in the refinement of Dvorák's treatment of the national elements in his compositions. The Bohemian language is unique among modern languages, in that, like Latin and Greek, it possesses both accent and quantity independent of each other. This circumstance may have had something to do with the development of the varied rhythms which a study of Dvorák's music reveals. More than melody, rhythm proclaims the spirit of a people. If you wish to study a splendid illustration of this truth,—a truth significant enough to demand the attention of ethnologists,—listen to a performance of Dvorák's "Husitská" overture. It is one of the few compositions by the Bohemian master in which he has treated a melody not his own. He is not a nationalist in the Lisztian sense; he borrows not melodies but the characteristic elements of melodies from the folk-songs of his people. In the "Husitská," however, he has made use of an old battle song of the Hussites, which dates back to the fifteenth century. "Ye warriors of the highest God and His laws, pray to Him for help, and trust in Him, that in the end ye always triumph with Him;" thus ran the words. Think of them in connection with those fierce fighters, of whom it is related that they went down upon their knees, whole armies of them, and chanted such prayers before attacking their enemies! But your imagination will not be able to conjure back the spirit of such a battle-hymn unless it is helped by the music. Try the opening phrase, then,—the phrase which lies at the foundation of Dvorák's overture,—upon the pianoforte:—



A phrase for Cromwell's Roundheads—each syllable a blow, each blow implacable, merciless! Note the metre: — — — — —. The medieval grammarians call it Ionic minor tetrameter, and good old Bishop Aldhelm describes it as fitted for "brayings and bellowings." You shall look in vain for an example of it in the whole body of English poetry; but in Horace's ode "Ad Nebulen" (Liber III., Carmen xii.) you may find it putting on antic airs:—

"Miserar' est nequ' amoris dare ludum, neque dulci
Mala vino laver'; aut exanimari, metuentes
Patruæ verbera lingus."

Did the elegant Latin poet catch the rugged step from some northern barbarian upon whom he chanced in the streets of Rome? Who shall say?

H. E. KREHBIEL in *The Century*.

Music in South Africa.

[FROM A SPECIAL CORRESPONDENT.]

— 0 —

CAPE TOWN, 12th August 1892.

A PERFORMANCE of the "Elijah" has just been given here, on a scale never hitherto attempted in this town, and has proved a great success in every way. It was held in the new Drill Hall, as being the only building at all capable of holding the crowd which it was anticipated would attend.

The reserved seat tickets were so eagerly applied for, as long as six weeks beforehand, that it was decided to have two performances, and the result has proved the justice of the anticipations, as the big hall was crammed to the doors on both nights.

The title rôle of the oratorio was sustained by Mr. Avon Saxon, late of the Savoy in London, and this new departure of his has proved him well adapted

for oratorio singing, his declamatory power being excellent. The soprano solos were taken by a Miss Fraser, a lady from the neighbouring Republic of the Orange Free State. This lady has a well-trained voice, of great power and expression, and the parts allotted to her were very beautifully and correctly rendered.

The lady who took the contralto parts had also a sweet and expressive voice, though hardly of sufficient strength to penetrate to all parts of so large a building. The same may be said of the tenor. The choruses were excellently rendered, especially on the second night, by a large body—some 300—of ladies and gentlemen, members of various choirs, who had been brought under the baton of the leader, Mr. Barrow Dowling, into a wonderful state of homogeneity. The opening bars of the various choruses were given with a precision of attack, and general loyalty to the conductor's baton, which showed long and careful training, and intelligent interest in the work before them. The contraltos were, if anything, slightly weak, but they sang their best.

The orchestra—some sixty in number—were also well in hand, and well trained, considering that they were, with one or two exceptions, all gentlemen amateurs. A slight inaccuracy was observable once or twice amongst the second violins, but, as a whole, they acquitted themselves well. On arrival of the Government House party the audience rose *en masse*, and the orchestra, vocal and instrumental, gave a verse of the National Anthem, after which the great work was at once proceeded with, and the resonant notes of Mr. Saxon as Elijah, in the opening recitative, were heard in every part of the building, followed by the beautiful chorus, "The harvest now is over." The tenor air, "If with all your hearts," was well given, though not well heard at the further end of the hall. The fine duo between Elijah and the widow was one of the best things of the evening. In the "Baal" chorus the male voices were for a moment a trifle uncertain, but quickly recovered, and the choruses were grandly given.

The exquisite quartet, "Cast thy burden upon the Lord," was well sung, though here again the size of the hall prevented those at a distance from a proper enjoyment of the blended tones. The first part was brought to a close by the chorus, "Thanks be to God."

The aria, "Hear ye, Israel," was most beautifully and feelingly rendered by Miss Fraser, every note of whose clear and thrilling voice was heard by all in the building.

The aria, "It is enough," proved more than anything else the ability of Mr. Saxon to sustain the part allotted to him; both in pathos and in declamatory power he was excellent in this and in the following recitative.

The terzetto, "Lift thine eyes," was well rendered, as was the aria, "O rest in the Lord," and the arioso, "For the mountains shall depart." The chorus, "Then did Elijah," was grand, and the tenor sang his best in "Then shall the righteous."

The oratorio was concluded before 11 P.M., but a portion of the audience, following out a habit, in execrable taste, which has obtained even here in Cape Town, commenced moving out when the grand "Amen" chorus was beginning. With this exception, it showed itself to be an intelligent and appreciative audience. And thus concluded the most satisfactory musical treat Cape Town has enjoyed, for which great credit is due to Mr. Barrow Dowling and the members of his orchestra, vocal and instrumental. A. S. D.

Mr. LAVINGTON, who has just celebrated his jubilee as organist and choirmaster of Wells Cathedral, is, as he has been for half a century, pre-eminent as an accompanist of the solo voice. His rendering of the accompaniment to "He was despised" is nothing less than a revelation to the singer. London has obtained several famous artists from the Wells choir, among whom Mr. Harper Kearton and Mr. Watkin Mills are in the foremost position. Mr. Mills, too, would be the first to acknowledge that "Billy" Drayton, who is still a vicar-choral at Wells, takes a lot of beating in the "Messiah" on his day.

Music in Manchester.

GRREAT as the privileges of hearing the best music in Manchester have been in past seasons, they are likely to be eclipsed during the forthcoming winter. Mr. T. A. Barrett has just issued his prospectus for the fourth series of his concerts in the St. James's Hall, and claims for it that it cannot be equalled either in London or the provinces, and the most cursory perusal certainly amply justifies the boast. Accustomed as we have been to a very high standard of excellence at these concerts, Mr. Barrett must be congratulated on not only having maintained his position, but also on having increased the attractions he offers to the public. The following have been engaged to appear, most of them exclusively, at his concerts in Manchester:—Mesdames Albani, Georgina Burns, Valleria, Moody, Sherwin, MacIntyre, De Lussan, Florence, Sisters Ravogli, Patey, Sterling, Belle Cole, Meredyth Elliott, and Messrs. Barton M'Guckin, Ben Davies, Lely, Santley, Ludwig, Plunket Greene, Manners, Black, Ffrangcon Davies, and Foli (should he return to England before the end of the season). Amongst the instrumentalists are Messrs. F. Dawson, Emil Bach, Elkan Kosman, Gorski, Popper, and Paderewski, with Mesdames de Pachmann, Janotha, Szumawski, Yrac, and Nettie Carpenter. Fraulein Weitrowetz, the pupil of Joachim, will make her first appearance here this season. The concerts commence on September 24, and it is to be hoped that Mr. Barrett will have a most profitable season, as he has certainly done all in his power to deserve it.

FOR the first time in twenty-two years, we miss the name of Mr. de Jong from the list of winter arrangements. At the close of last season he announced his intention of giving a series of orchestral concerts for his next series, but he has evidently not met with such support as to encourage him in his endeavour,—a fact which is to be regretted, as, excluding Sir Charles Hallé's and the Gentlemen's Concerts, the admission to which is beyond the reach of the ordinary public, the opportunities of listening to a good orchestra are not too numerous. Mr. de Jong's concerts in the Free Trade Hall will be replaced by a series under the direction of Mr. G. W. Lane, who announces a list, second only to Mr. Barrett, in the numerous attractions he provides. Nikita heads the list, followed by Mrs. Mary Davies, Mesdames Sherwin, Florence, A. Trebelli, Walker, Palliser, Samuel, Patey, Hope Glenn, Marian M'Kenzie, with Messrs. Iver M'Kay, Ben Davies, Santley, Davies, Black, and Norman Salmond. Choral performances of the "Messiah," "Judas Maccabæus," and "Elijah" will also be given with an orchestra of fifty, the chorus consisting of the Manchester Philharmonic Society, of which Mr. Lane is the conductor.

THE proposed Conservatoire has already brought forth a rival, which has the advantage of being first in the field. Mr. J. A. Cross has issued his prospectus of the Manchester School of Music, the first term of which will commence on October 10. A staff of over thirty teachers has been engaged, and tuition will be given daily in all branches of vocal, instrumental, and theoretical music. Whether the school will prove a formidable rival to the Conservatoire remains to be seen, but the low fees, varying from 10s. 6d. to one guinea per term, should certainly secure for it a large share of public patronage. The staff includes names well known to the Manchester world, and is such as to inspire confidence that the teaching will be sound and thorough. All classes are open to ladies, and a feature of the school will be the students' orchestra.

THE fortieth annual brass band contest took place at Bellevue Gardens on September 5, when seventeen bands competed. In awarding the prizes, the judges said that it would be impossible to get together so

many competent players, either in London or Berlin, and they questioned whether there was a band in the British Army that could equal the excellence displayed by the 1st prize winners, the Besses-o'-th'-Barn Band. The 2nd prize was won by the Kingston Mills Band; the 3rd, Lindley. The test piece was from Lortzing's opera "Zaar und Zimmermann," the judges being Captain Hamilton Clarke, Mus. Bac. Oxon., Mr. Manuel E. Bilton, bandmaster 17th Lancers, and Mr. Carl Kiefert, Musical Director, London.

Accidentals.

MR. LAVINGTON, having recently completed fifty years of service as organist of Wells Cathedral, has been presented with an address, a clock, and a purse of £260.

MR. SAINT-SAËNS has promised to proceed to Chicago next summer to conduct some orchestral concerts and give a few organ recitals.

BERNHARD STAVENHAGEN, the celebrated pianist, has just finished at Weimar a piano concerto. It will soon be published.

THE young Danish violinist, Miss Frida Schytte, a late student of the Paris Conservatoire, is engaged to play during the next season at the Crystal Palace and Philharmonic Society's concerts in London.

MADAME NORDICA positively contradicts the assertion that she was not asked to sing at Bayreuth. On the contrary, Madame Wagner, she says, expressly invited her to sing Venus in "Tannhäuser."

MR. ASHTON ELLIS has given us some excellent anecdotes from Bayreuth. Not the least wonderful is the story of the performance of "Tannhäuser" on August 17. He says: "Dr. Richter was sitting near me at the performance. I never saw a man so moved by any work. He will forgive me, I hope, for letting out the secret that he was weeping like a child." Most wonderful! and in a darkened theatre, too!

THE University of St. Andrews is about to inaugurate a Faculty of Music for the purpose of granting degrees. Naturally Dr. A. C. Mackenzie would be its first professor, and he has, it is said, already prepared a curriculum, which is now before the Scottish Universities Commission. St. Andrews is one of the oldest Universities in the northern kingdom, and was founded in the early part of the fifteenth century. It has practically been decided that its musical degrees will not be granted without residence.

THE Queen has accepted the dedication of *Songs of the Four Nations*, a collection of the lesser-known national songs of England, Scotland, Wales, and Ireland, which is shortly to be published by Messrs. Cramer & Co. This volume will be edited by Mr. Harold Boulton, and the music arranged by Mr. Arthur Somervell, and aims at doing for the United Kingdom as a whole what *Songs of the North*, under the same editorship, did for Scotland in reintroducing ancient melodies to general notice. A feature of the work will be songs (with English words in every case) in all the five Celtic languages of the United Kingdom, namely, Cornish, Highland-Gaelic, Manx, Welsh, and Erse (Irish).

FOR the first time in their history, the men of the Metropolitan Fire Brigade are now actively engaged in establishing a brass band, and nearly fifty musical firemen have volunteered their names as members of the new organisation, which promises to prove a great success.

AFTER THE CONCERT—*Gushing Amateur*: "Wonderful pianist, isn't he?"

Carping Critic: "Oh yes, wonderful! He plays all the easiest passages with the greatest difficulty."

THREE years ago the Milanese publisher Sonzogno offered a prize for the best opera, and the product was "Cavalleria Rusticana." A similar competition has recently been held, and out of sixteen works the judges have selected two as being best worthy of a preliminary stage trial, after which the prize will be awarded. The operas are "Festa a Marina," by Signor Coronaro of Vicenza, and "Don Paez," by Signor Boezi of Rome. Shortly before his death, Carl Rosa had it in contemplation to offer a similar prize for competition among British composers. His chief difficulty, however, lay in the fact that a libretto which might delight a composer might not be suitable to his company. On the other hand, to compel all the competitors to write music to the same libretto would be grossly unfair to the losers, who would find the greatest difficulty in discovering a market for a subject which had already been treated by a more successful composer.

IN M. Victor Wilder, of the *Gil Blas*, Paris has lost an eminent musical critic and also a musician and librettist of thoroughly eclectic tastes. It was he who when M. Lamoureux, finding that his countrymen knew little or nothing of the great oratorios, founded the Société d'Harmonie Sacrée, adapted into French Handel's "Messiah," "Alexander's Feast," and "Judas Maccabæus." Later on M. Wilder translated several of Wagner's operas, and at the time of his death he was putting the finishing touches to a French version of "Die Meistersinger" for reproduction at the Paris Grand Opéra. M. Wilder, who also wrote a Life of Beethoven and a Biography of Mozart, was born at Ghent fifty-eight years ago.

THE late Lord Chancellor has appointed Mr. J. Herbert Marshall a Justice of the Peace for the borough of Leicester.

THE young Khedive of Egypt is credited with the intention of organising a model military band, and with having summoned to Egypt for this purpose M. Faltis, of the St. Petersburg Conservatoire.

AN English concert party was taken to the north of Scotland, in connection with this year's Highland Gathering, held the third week of September. The party comprised Mr. Charles Chilly; Miss Grace Digby, of the Carl Rosa Opera Company; Mr. Edward Wharton, one of the Guildhall School of Music professors, who is returning to the concert platform on the advice of Mr. Sims Reeves; Miss Florence Cowen; and Miss Miriam Barnett, a violinist. Concerts were given at Inverness, Dingwall, Wick, Elgin, and Aberdeen.

FEBRUARY 13 next year will be the tenth anniversary of the death of Wagner, and copyright in his works will then cease throughout the Austrian dominions. The probability of "Parsifal" being performed at the Vienna Opera has led Frau Cosima Wagner to make personal endeavours to prevent an undertaking which would, of course, endanger the stability of Bayreuth, and be repugnant to the feelings of many on account of the deeply religious nature of the work. It is now said that a measure will shortly be introduced to amend the law on this matter; but whether it will be passed before the date above named seems uncertain.

IN the official description of Beethoven's Broadwood grand piano, now on view at the Vienna Exhibition, there is a query against one of the four autographs, written in ink upon the wrest-plank of the instrument. The doubtful name is evidently that of Signor Ferrari, a famous singing teacher, who accompanied Mr. Thomas Broadwood to Vienna when the pianoforte maker was introduced to Beethoven. The other

three autographs are those of Ferdinand Ries, J. B. Cramer, and C. Knyvett, while the inscription inlaid above runs as follows:—"Hoc instrumentum est Thomæ Broadwood (Londini) donum propter ingenium illustrissimi Beethoven." In acknowledging the gift the master wrote that he would regard it as an altar on which to lay the finest offerings of his genius. There is no doubt, indeed, that he set great store upon the instrument, for he would allow only one man to tune it, and he took every care of it until he died. It was twice sold by auction, and on the second occasion this historical pianoforte fetched no more than 181 fl. ! Eventually it became the property of Franz Liszt, after whose demise it was presented to the Museum at Buda-Pest.

LEON NESVIJSKI, a Russian infant phenomenon pianist, who is only five years and three months old, is about to start on a tour throughout Europe, and will in due course arrive in London. The *Journal de St. Petersburg* says the child is a marvelous pianist for his age, and that young Nesvijski, who has been adopted by a family of musicians, will be able to continue his studies, because the Grand Duke Sergius (the Czar's brother and the husband of Princess Alice's daughter) has settled a small pension on him, which will only expire when he comes of age.

FREDERICK THE GREAT made generous presents to all musicians except flute players. He played the flute remarkably well himself, and his proficiency sometimes led to acts that caused disappointment to his brother artists. A famous flautist once visited Potsdam, and asked permission to play to the king, hoping that Frederick would show his appreciation of his skill by some valuable gift. Frederick received him graciously and listened attentively while he played a difficult piece. "You play very well," he said, "and I am very glad to have heard a virtuoso of such ability. I will give you a proof of my satisfaction." So saying, he left the room. The musician waited, guessing at the probable nature of the proof. Presently the king returned with his own flute and played the same piece which had just been executed for him. Then he bade his visitor good-day, saying: "I have had the pleasure of hearing you, and it was only fair that you should hear me."

A CONCERT has been given at St. Moritz, by M. Tivadar Nachéz, in aid of the fund now being raised for the sufferers by the disastrous fire at Grindelwald. The eminent violinist was assisted by Miss Schladowitz, a well-known amateur, and by Mr. Frederick Cliffe, who has been staying in the Engadine whilst putting the finishing touches to his Leeds Symphony. An interesting programme was executed, including Grieg's Duet Sonata in F, admirably rendered by M. Nachéz and Mr. Cliffe, and the large audience that assembled in the *salon* of the Grand Hotel des Nouveaux Bains ensured a considerable contribution to the relief fund. Among those present were—Prince Strozzi, the Duchess of Sermoneta, Lady Westbury, the Countess Lützow, Prince Leano, Count and Countess Fabbriotti, Lord Clermont and Carlingford, Lord Chief Baron Palles, Lady Seymour and Miss Seymour, Count Rosen, Colonel and Mrs. Trotter, Mr. and Mrs. Charles Hancock, and Count Montgelas; whilst English dramatic art was represented by Mr. Charles Wyndham and Miss Mary Moore.

It is not often that a real princess makes her *début* in the London concert halls as a professional, though for charitable purposes such a proceeding is not altogether unknown. Princess Lily Dolgorouki is not, however, of royal descent. She is a Russian princess, which is rather a vague term in a country where the daughters of the Czar are Grand Duchesses, and the title of Prince is hereditary among a very considerable number of noble families. Princess Lily, moreover, is really of Spanish descent, being the daughter of Don Pedro de Carnos, an ardent musician, who placed her at an early age under the instruction of the Polish musician Wieniawski, by whom she was taken to Russia. In the kingdom of the Czar she attracted a great deal of attention by her beauty and

talent, her chief admirer, as all the world knows, being the Czar himself. She left Russia shortly after his death, and has since performed in many countries, including America. She is shortly coming to London. Her instrument is the violin.

MR. HORACE SEDGER, who at the Lyric Theatre, in Mr. Burnand's version of Lecocq's "Le Cœur et la Main," will shortly introduce to the English public the young American prima donna Miss Sedohr Rhodes, states that "Sedohr" ("Rhodes" spelt backwards) is Miss Rhodes' real and only "front" name, and that she was thus christened in accordance with the peculiar whim of her father, who determined that his first-born child should be distinguished in this manner. Miss Rhodes has only appeared on the stage in Florence, where she is stated to have made a great sensation by her fluent delivery of the more brilliant passages of "Lucia" and "La Sonnambula"; in fact, the celebrated Madame Marchesi regrets that her pupil for four years does not intend to restrict her talents to serious opera. The young singer, who was offered an engagement by M. Carvalho at the Parisian Opéra Comique, has been secured by Mr. Horace Sedger for three years.

MR. GEORGE R. SINCLAIR, who acted as organist at the Gloucester Musical Festival, is under thirty years of age. He is a native of Croydon. He first studied music in Dublin, and next under Sir Frederick Gore Ouseley and Dr. Charles Harford Lloyd. A very graceful compliment was paid by Dr. Lloyd in dedicating his "Song of Judgment" to his former pupil. Mr. Sinclair was so successful at Truro that on the decease of Dr. Langdon Colborne, in 1889, he was called to succeed him as organist at Hereford Cathedral. It was a great test of Mr. Sinclair's ability when he conducted the Festival of the Three Choirs at Hereford last year, but he was so universally praised that he stood in danger of all men speaking well of him.

AN eminent musician on his summer holiday stops at a village blacksmith's forge to have his horse shod. During the operation the *maître* amuses himself by trying his strength with the hammer on the anvil until he is stopped by the blacksmith. "Don't hit that anvil so hard, sir; it isn't a piano."

THE LAST STRAW.

("A great development in feminine music has taken place of late years. There are now, we believe, even lady students of the drum.")—MORNING PAPER.

My patience, since my life began
Has been exceptionally great,
And, though a music-haunted man,
I silently endured my fate;
But still there is a point, you know,
Past which endurance cannot go.

I heard, and grumbled not, the din
When Mabel played her morning scales;
I bore Hypatia's violin,
Although it made atrocious wails;
Maud's strivings at the upper C
Evoked no rude remark from me.

They played by day; at 10 A.M.
Their mingled and distressing strain
Compelled my flight from home and them,
I went, nor lingered to complain!
They played by night; I did no more
Than raise the mild protesting snore.

Their latest torture, I'm afraid,
Is worse than the incessant strum
Of any instrument yet made,
For Katharine has bought a drum!
And this addition to our band
Is really more than I can stand.

I'm not a Teuton—they affect
The banging, brassy band to like,—
I am not one of Booth's elect;
So, therefore, I intend to strike,
And, be the conflict what it may,
That awful drum departs to-day!

Music in Bristol.

—:—

BRISTOLIANS are looking forward to a good deal of musical activity during the coming season, and many interesting schemes are in prospect, and details concerning them will be given next month.

The Festival Choir has again assembled, and the works to be taken in hand during the next few months are Handel's "Samson" and "Messiah," and Mozart's "Requiem." The preparation classes will again go forward under the direction of Mr. W. J. Kidner and his colleagues. A new and important work by an eminent living composer is likely to be produced for the first time at the Festival of 1893.

On October 1st the Bristol Musical Association will give their first concert for the season, when a miscellaneous programme will be performed, Miss Alice Gomez being the chief vocalist. It is intended to give Haydn's "Creation" and Barnett's "Ancient Mariner" during the winter, as well as other works of like standing.

An ambitious list of works is put forward by the Bristol Choral Society. Brahms' "Requiem," Dr. Parry's "L'Allegro," Sullivan's "Golden Legend," Schumann's "Mignon Requiem," Mendelssohn's "Elijah," Dr. Parry's "Job," Mr. Williams' "Gethsemane," and Spohr's "Fall of Babylon," are all spoken of as likely to be given; some, possibly, in the Cathedral, and the others at the three concerts which it is proposed shall take place in Colston Hall.

The district societies in connection with the Choral Society will also continue to meet under their respective conductors, weekly during the winter.

We are glad to learn that parish choral societies are increasing in numbers, and are doing good work.

Special musical services will be held in the Cathedral, St. Mary, Redcliff, and in other churches, at the seasons of Advent and Lent.

The "Ladies' Nights" of the Madrigal, the Orpheus Glee, and the Gleemen's Societies will probably all be given in the spring, instead of the first and last of these taking place on the Christmas holidays. It must be confessed that the prospects of choral bodies are far brighter than those of the instrumentalists. With regard to the revival of the Monday Popular Concerts, nothing is as yet settled, and if sufficient pecuniary support is not forthcoming, as a matter of course the gatherings will not be resumed. The question of their continuance is purely a financial one, and must be decided by the citizens themselves.

So much enthusiasm is shown by the rising generation in the learning of various orchestral instruments, that it has been decided to form a junior instrumentalists' society in connection with that at present existing, where easy compositions will be studied, and members will be prepared for admission into the older society. Both bodies will begin weekly rehearsals in October, and will study under the direction of Mr. George Riseley.

Miss Mary Lock's Popular Chamber Concerts will be given in Victoria Rooms this year, and many works of great interest will be performed. Mr. and Mrs. Darmaro intend to give chamber concerts at intervals during the winter, with competent assistance. An occasional chamber concert may probably be given by Mr. and Mrs. Liebich, should sufficient subscriptions be forthcoming.

Mr. Harrison has arranged that four grand ballad concerts should take place during the winter, on a sufficient number of supporters coming forward to guarantee expenses. The attraction of Madame Adelina Patti is announced for the first concert, which is to be given in October.

The Carl Rosa Opera Company will pay us a visit in October, but the selection of works is not yet published.

Organ recitals will be given from time to time in Colston Hall, by Mr. George Riseley; and various lectures on musical subjects are likely to be given by competent lecturers during the winter months.

THE music-hall boom continues. The next one to be built is in St. Martin's Lane. A powerful syndicate has secured a site there, and propose forming a company with a capital of £100,000.

Patents.

THIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

- 14,283. Pianoforte note indicator. Harold Batchelor and John William Campbell, 31 Edward Street, Werneth, Oldham. August 8th.
- 14,285. Improvements in, or relating to, banjos or other like musical instruments. John George Muddiman, 6 Lord Street, Liverpool. August 8th.
- 14,361. Improved mutes for musical instruments. David Genese, 28 Southampton Buildings, London. August 9th.
- 14,541. Improvements in pianoforte actions. Henry Witton, 4 South Street, Finsbury. August 11th.
- 14,599. An improved attachment to the finger boards of violins, to indicate the positions of the shifts. George Frederick Hussey, 37 Chancery Lane, London. August 12th.
- 14,733. Improvements relating to musical instruments of the mouth-organ kind. William Phillips Thompson, 6 Lord Street, Liverpool. August 15th.
- 14,937. Improvements in spring clutches for organ pipes. Frederick William Hedgeland, 45 Southampton Buildings, Chancery Lane, London. August 18th.
- 15,006. Improvements in organs. Richard Walter Jackson, Norfolk House, Norfolk Street, London. August 19th.
- 15,121. Improvements in upright pianoforte actions. Brooks Limited and James Joseph Robinson, 55 Chancery Lane, London. August 22nd.
- 15,265. An automatic leaf-turner for music and the like. Herbert Lacy Holderness, 8 Quality Court, Chancery Lane, London. August 25th.
- 15,304. Improvements in apparatus for turning music sheets. Ferdinand Morel, 40 Chancery Lane, London. August 25th.
- 15,563. Improvements in music and other stools. Alfred Isaac Fairey, 22 Glasshouse Street, Regent Street, London. August 30th.
- 15,852. An improved mute for violins and like musical instruments. Jacob Fenigstein, 4 South Street, Finsbury. September 3rd.
- SPECIFICATIONS PUBLISHED.**
- 15,417. Jones, transposing music, 1891. 10
- 17,728. Blaikley, cornets, etc., 1891. 10
- 9,528. Feller, automatically playing pianos, 1892. 10
- 9,743. Lhota, blowing pedal organs, etc., 1892. 10
- 11,637. Stahlecker, harmonicas, etc., 1892. 10
- 12,976. Conley, violin, 1891. 10

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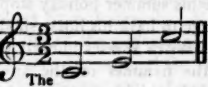
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OXFORD, 13th July 1891.

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To Messrs. A. & G. PINFOLD. JOHN STAINER.

From Dr. E. H. TURPIN
(Hon. Secretary, College of Organists).
6 ARGYLE SQUARE, LONDON, W.C.,
28th May 1891.

GENTLEMEN,—Accept my best thanks for your excellent Metronome, safely to hand. It is a very neat, elegant, and valuable contrivance. Its very simplicity—the result I can see of much painstaking thought and mechanical skill—makes it a most reliable and lasting Metronome. I am glad to note it is being widely used.—I remain, Gentlemen, yours very sincerely,

E. H. TURPIN.

From A. C. MACKENZIE (Mus. Doc., Aberdeen, Principal Royal Academy of Music, London).
3rd June 1891.

DEAR SIR,—I have no hesitation in saying that your new Metronome is a very ingenious and elegant invention. The principle is seemingly a very simple one, and the advantages very apparent. There is no mechanism and no noise. I think your clever contrivance will be appreciated by musicians and amateurs.—Yours very faithfully,
A. C. MACKENZIE.

From AUGUST MANNS (Musical Director)
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Messrs. A. & G. PINFOLD.
GENTLEMEN,—I have received the pretty little case with your Metronome, and now thank you heartily for it. It gives me great pleasure to state that I tried your time adjuster carefully as soon as it came to hand, and that the numbers of beat per minute were correctly produced in comparison with an English Chronometer. Hoping that the merit of your invention will soon be generally acknowledged.—I am, Gentlemen, yours sincerely,
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Messrs. A. & G. PINFOLD.
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faithfully yours
Charlotte Ford

Magazine of Music Supplement, October 1892.

THE MOON.

WORDS
by
J. R. LOWELL.

MUSIC
by
Ferdinand Dunkley.



London.
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To my friend D. P. EVANS Esq.

THE MOON.

WORDS BY
J. R. LOWELL.MUSIC BY
FERDINAND DUNKLEY.

Allegro agitato.

VOICE. *My*

PIANO. *mf*

soul was like the sea, Be - fore the moon was made, *cresc.* Moan -

- ing in vague im - men - si - ty, Of its own strength a - fraid,

Un - rest - ful and un - staid, Of its own strength a - fraid, Un -

rest - ful and un - staid. Through

ff *mf*

eve - ry rift it foamed in vain. A - bout its earth - ly

ff *mp*

pri - son, seek - - - ing some un - known thing in

cresc.

pain, And sink - - - ing restless back a -

dim. *dim.* *dim.*

gain, For yet no moon had

rit. *rit.*

a tempo
risen: Its on - ly voice a

a tempo
p

vast dumb moan, of ut - ter - less

an - - guish speak - ing, It lay un - hope - fully a -

lone, And lived but in an aim - less

dim.

dim.

seek ing. So - - was my soul; but

cresc. molto

poco a poco più lento
ff

cresc. molto
ff

poco a poco più lento

when 'twas full of un-rest to o'er-load - ing, A voice of something beau-ti-ful

rit. Whis-pered a dim fore-boding, *p dolce* And yet so soft, so sweet, so

molto tranquillo low, It had not more of joy than woe; And, as the sea doth oft lie

still, Making its wa-ters meet, *pp* As if by an uncon-scious will, *poco rit.* For the

a tempo moon's sil-ver feet, So lay my soul with-in mine

eyes When thou, its guardian moon, didst rise. When

thou, its guar - dian moon didst rise. *stringendo*

ritard. And now, *f* **Tempo primo.**

mf how - e'er its waves a - bove May

toss and seem un - cease - ful, *cresc.*

Poco meno mosso.

One strong, e - ter - nal law of love, With gui -

- dance sure and peaceful, As calm and natu - ral as breath,

Più maestoso.

Moves its great deeps Through life and death,

sf sempre cresc.

Moves its great deeps through life and death, Through

life and death.

ff presto

ritard.

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